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By Titian

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DIANA AND ACTÆON

THE BRIDGEWATER TITIANS

BY GEORGE MARTIN RICHTER

CONTRARY to other great leaders of the Italian Renaissance, Titian developed very slowly. He was the son of mountaineers and—like a mountaineer who climbs a mountain—he gradually advanced step by step. If we look at his long line of paintings we note a gradual and very logical evolution of his artistic powers, and we are never faced by startling or daring inventions. Yet there are climaxes in Titian's work where artistic tendencies which may have been suppressed for decades under the pressure of momentary circumstances come to fruition and necessitate the creation of masterpieces which, if they were isolated, would appear to be surprising and unsuspected; masterpieces such as the portraits of Charles V at Madrid and Munich and the Bridgewater Titians.

When Titian in 1556 received the commission from Phillip II to paint the two Diana pictures, he must have been at least sixty-six years old. Since the days of his early youth when, under the influence of his master Giorgione, he had painted a few pictures in which Venus appears, he had neglected classical subjects almost completely. In the second decade of the century he painted for the Duke Alfonso of Ferrara the "Bacchanal" and the "Worship of Venus," now preserved in the Prado, and in 1523, "Bacchus and Ariadne," now preserved in the National Gallery. Of the thirties not a single picture with a classical subject is extant, and of the forties the "Danaë," in Naples, which had been ordered by Ottavio Farnese, is the only one.

Titian personally does not appear to have been deeply interested in the antique; we may even doubt if he would have been interested in Venus as a subject had he not seen Giorgione's "Venus" which, as Michiel relates, he later finished. The subject of the "Bacchanal" in the Prado is also not really an invention of Titian, but was certainly suggested by Bellini's "Bacchanal," now in the Widener Collection in Philadelphia. Titian was a painter of religious subjects and portraits, and it is chiefly through his portraits that he became a man of great reputation and fame. Charles V, it

appears, appreciated Titian's art chiefly from this point of view. Through the Emperor Titian became acquainted with the infant Phillip, later King Phillip II, who commissioned Titian to paint a number of classical subjects. In 1554 Titian paints the "Danaë" and "Venus and Adonis," both now in the Prado. In the following years the two Diana pictures in the Bridgewater Gallery, in 1559 the "Death of Acteon," in the possession of Lord Harewood. Then follows the "Rape of Europa," in the Gardner Collection, "Jupiter and Antiope," in the Louvre. In the sixties Titian paints the "Education of Cupid," in the Borghese Gallery; the "Nymph and Shepherd," in Vienna; and a little later the "Lucretia," in the Academy in Vienna. The greater part of these pictures, if not all, were ordered by Phillip II. It is impossible to think of the late Titian without this series of great masterpieces, and we should not forget that the world owes their existence to Phillip II.

The question presents itself "why did Titian during the first five decades of his activity so neglect the subject of the antique? and why did he in the fifties and sixties take up the subject with so great a passion and interest?" Was this only due to Phillip II's invitation to paint classical subjects, or must we look for a deeper reason? I have already hinted at the fact that in his early period Titian was certainly very much influenced by Giorgione. It seems to me that Titian himself must have felt that composition was not his strong point. He may have felt this weakness in his early period so strongly that he did not even attempt to rival Giorgione in this field. As a matter of fact all his Venus compositions up to the "Venus of Urbino" in the Uffizi, show Giorgione's influence, and it is only in the later ones, especially in the Holkham Venus, that he arrives at a new and quite independent solution of the problem.¹

Towards the end of the forties and the beginning of the fifties, a decisive change in Titian's style takes place. He attempts to

¹ See G. M. Richter's "Titian's Venus and the Lute-player." *Burlington Magazine*, 1931. August.

abandon the simple type of relief composition which he had employed hitherto. His figures are arranged in such a way that the eye is led towards the back of the picture. His compositions become more homogeneous and they appear to be coloured in a glowing atmosphere. This great change in Titian's style is especially conspicuous in the two Bridgewater pictures, but the clue to this change is to be found in the "Martyrdom of St. Lawrence," in the Gesuiti church in Venice. Here we clearly note that the change in style is due to the influence of the younger generation headed by Tintoretto. Titian must have felt that it was impossible to escape altogether the influence of this modern movement, and in the picture which I have just mentioned we can see how he tried to adopt the new theories of composition and light and shade. If, however, Titian now becomes somewhat Tintoresque it certainly is a very mild form of Tintorettism. In the Diana pictures he accepts the new gospel of movement, of diagonals, of light and shade, but the result is very conservative. The composition of both pictures reveals a tendency to combine the diagonal composition with the accustomed triangular construction of groups of figures, and even in these pictures Titian is not able to altogether abandon his old system of relief. Yet we must acknowledge that here and in his later compositions the figures have become integral parts of the whole.

The change in Titian's style manifests itself not only in the choice of subjects, in the type of composition, in the arrangement of light and shade, but also in his brushwork and colours. The two Diana pictures in the Bridgewater Gallery were cleaned in 1932, and we are now in a position to see their original colours. Mr. Kennedy North, who was commissioned to carry out this task, has successfully removed the various layers of varnish and cleaned those parts which had been re-painted.² Those who are privileged to see the pictures in their present state will enjoy the unveiled beauty of the original colours. We are impressed by the dominance of bright blue tones of various shades. In "Diana and Actæon" these blues are counter-balanced by the pinkish

red curtain floating in the air. The colour modelling of this curtain appears still more wonderful after the cleaning. These blues and reds combined with the mother-of-pearl flesh tints, the greens of the landscape, the orange and mauve which appear occasionally, and the grey of the stones, form a colouristic masterpiece.

The brushwork in these later creations of Titian is much more free, we might say much more impressionistic, than in his early period. This change in technique was probably due to Titian's progressive farsightedness, but whatever the cause, the impressionistic tendency in his later works certainly tends to make the colouristic impression of these canvases extremely lively and beautiful. In the Bridgewater Titians we are now able to follow with delight, inch by inch, the masterful brushwork and brilliant colouristic invention of the old master.

In this series of classical subjects created in his old age Titian takes up again the subjects of Giorgione's pictorial world, but now he is no longer dependent upon the formula of composition which he learned in Giorgione's studio. It would appear that he has assimilated Giorgione's artistic teaching, and that he is now able to create works of art in a sovereign and independent manner. This sudden outburst of the late Titian's pictorial genius can only be understood if we assume that these or similar ideas have grown subconsciously during the previous decades in his mind. It is as though a source of secret creative force has suddenly been liberated. In this series of late masterpieces Titian rises above his own level, as did the late Rembrandt. He seems to leave his fellow artists of the cinquecento far behind and advances into unknown worlds of coming centuries. "Jupiter and Antiope," "Angelica and Medor," "Venus and Adonis," seem to lead us into the world of Rubens. The "Rape of Europa," "Diana and Actæon," "Diana and Callisto," "The Education of Cupid," bring us into the neighbourhood of Boucher and of Fragonard. "Lucretia" and the landscape in the Holkham "Venus" seem to lead us as far as Manet and Renoir.

It is probably due to his power of anticipating the future evolution that the late Titian appeals more to our modern minds than do his earlier pictures or those of many of his

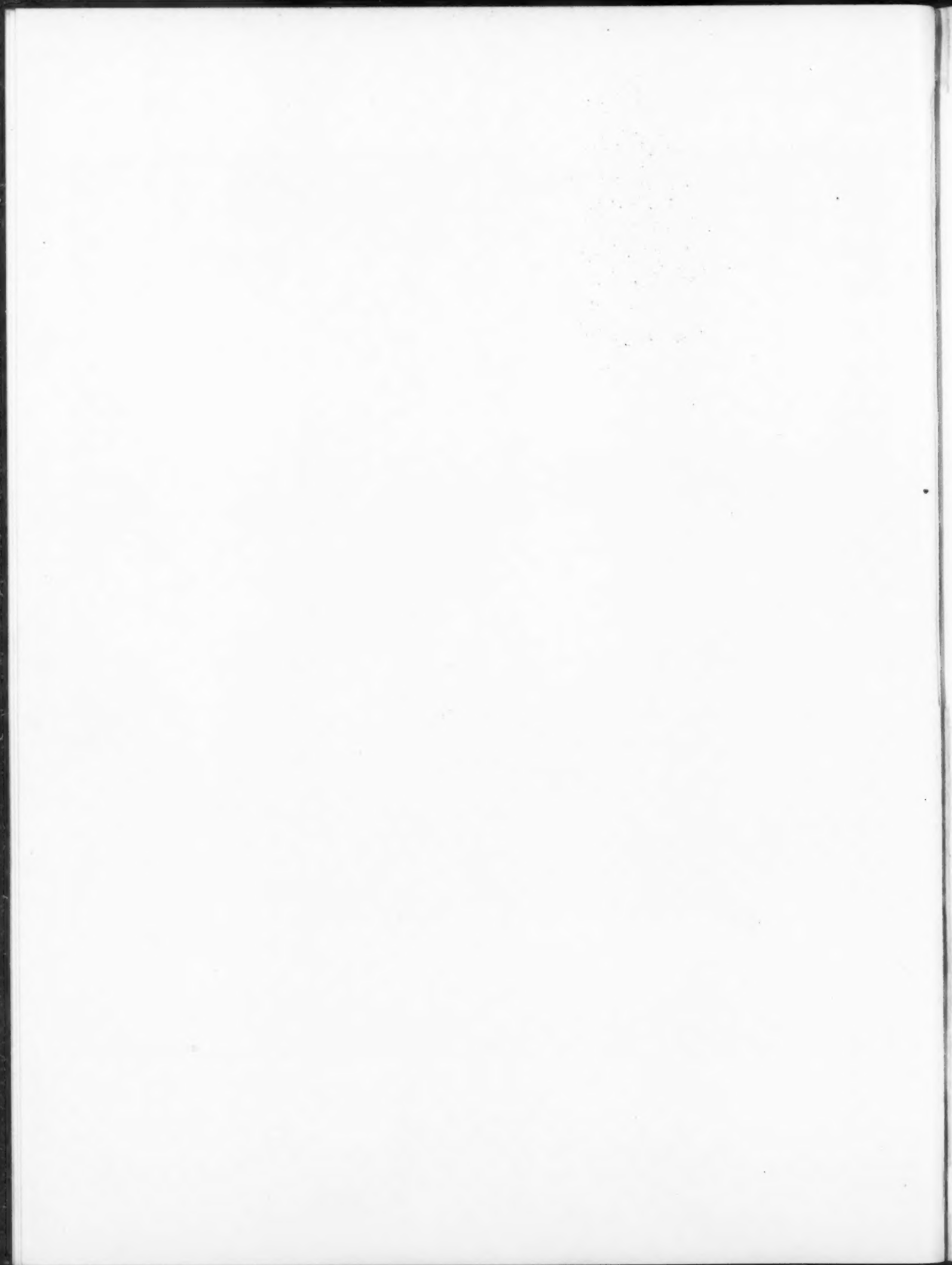
² After the cleaning of the two Titians had been completed, Mr. Roger Fry published an article in the *Burlington Magazine* which I strongly commend to the readers of this essay. He deals with the subject chiefly from an æsthetic point of view, and Mr. Kennedy North has added a few words regarding the history of the pictures. See the *Burlington Magazine*, January, 1933.



By Titian

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DIANA AND CALLISTO



THE BRIDGEWATER TITIANS

contemporaries. Many works of the Italian Renaissance strike the modern mind as the representations of a strange and remote world into which the easy access seems to be reserved for the student only. With the late Titian, however, we feel that a bridge connects us, a bridge on to which we can step without learned preparation. The subjects of his pictures are taken from the sphere of the Renaissance, yet it is difficult to believe that only one century has passed since Mantegna created Renaissance paintings of a severe and statuesque character. In Titian's late pictures the spirit of the

Renaissance has found a profoundly human and at the same time sublime interpretation. Love and passion, jealousy and shame, tenderness and royal dignity, are the subjects of these pictures, and the stage where the actors of this imaginary world appear is of a fantastic and magic beauty. There is in Titian's stories of humanity an almost Shakespearean note. Is not "Diana and Actæon" an illustration to "Midsummer Night's Dream"? It is the eternal essence of humanity which we feel in such pictures as well as in Shakespeare's dramas and which bridge over the gulf of centuries.



L'ENLÈVEMENT

From Ingres to Cézanne Exhibition at Messrs. Alex. Reid & Lefevre's Gallery

By Paul Cézanne

FROM INGRES TO CÉZANNE

A MEDITATION ON FRENCH ART IN A CURRENT EXHIBITION

BY HERBERT FURST



LA DÉBACLE À LAVACOURT

By Claude Monet

By permission of Messrs. Alex. Reid & Lefevre, Ltd.

Mon Dieu, quelle guerre cruelle !
Je trouve deux hommes en moi. . . .

RACINE'S lament might be applied to the French in general and to French art in particular to indicate the ever recurring battle of Latin against Teutonic forces in the much-crossed Celtic soul of France. Having learnt to respect clarity of intellect and reason as the highest qualities of the mind, the Frenchman would fain regard himself as the heir and guardian of classical, that is to say Latin civilization, but the Normanic strain, the Salian and Ripuarian stress will not let him: it draws him to emotion, to the unruliness of Romanticism. This conflict, always present in French art, became obvious and, as it were, vocal in the nineteenth century when Ingres the classical, and apostle of the Beautiful led his legions against the "Apostle of the Ugly," Delacroix and his romantic hordes. And the black-coated Ingresites, themselves the children of a revolution, successfully defended their academic stronghold. They made concessions to the populace, and thus remained the popular, the officially recognized and therefore successful "school." Their uncompromising opponents, most of them blue-bloused, bow-tied, and even sabot-wearing democrats, had to spend the best of their lifetime in a struggle with hunger, obscurity, public derision and official neglect; support and recognition and fame coming to them from abroad in many cases.

The real reason for this schism in the French art of the nineteenth century is the Latin dogma in the French mind which makes it mistrust its natural gothic and romantic cravings.

In Messrs. Reid and Lefevre's interesting exhibition of French painting from Ingres to Cézanne which has furnished the occasion for these reflections, there figure the following names: Ingres, Delacroix, Daumier, Corot, Courbet, Manet, Monet, Pissarro, Sisley, Degas, Carrière, Puvis de Chavannes, Toulouse-Lautrec, Odilon Redon, Renoir, Seurat, Cézanne and Gauguin—names "to conjure with"—to-day. But in their days, a list compiled to show "the greatest living painters" would have had a very different complexion. There are many alternatives, but I imagine the following would be fairly representative: Delaroche, Ary Scheffer, Cabanel, Meissonier, Rosa Bonheur, Jules Breton, Gérôme, J. P. Laurens, Chaplin, Henner, Rochegrosse, Carolus Duran, Baudry and Bouguereau—above all Bouguereau! His name stood for all that is "beautiful" and "bien fait." It had, too, the romantic "soulfulness" in a "classical" garb. Did not even Cézanne, in a paroxysm of rage against his inability to "realize himself" exclaim: "I wish I were Bouguereau!" There is more in this *cri-de-cœur* than Cézanne knew, as another often quoted saying of his reveals. The master of Aix was a Southerner, and even of Italian extraction, but he was a Frenchman and so he cried: "Ce qu'il faut, c'est refaire le Poussin sur nature." "Le Poussin," the Norman, stands here of course for the Latin ideal of Classicism and "nature" for the gothic of Romanticism. To appreciate this one must not only remember that the gothic spirit revels in the facts of nature, but that Realists and Impressionists alike were ranked with the Romantics; Romanticism did not so much mark a dogma or a standard as the absence of one. What Cézanne wanted to do was what

FROM INGRES TO CÉZANNE

all Frenchmen want to do, namely, to fit abstract logic into sensuous facts; to wed reason with emotion.

With the exception of Ingres, and perhaps Puvis (though Ingres would not have passed the latter's *probité* in respect of draughtsmanship) all the painters in this exhibition are—not classicists. Even Ingres himself, however, and Puvis, the painter of "Paolo and Francesca," and the painter of "Le Pauvre Pêcheur" were at heart romantic.

The characteristic of the group is, in fact, the romantic liberty, the freedom of expression which separates each

and Berthe Morisot-Manet declared themselves "united by the same æsthetic tendencies" and expressly acknowledge "the illustrious Turner" as their precursor. Yet no one would compare a Degas with a Renoir, a Boudin with a Monet.

The mention of the illustrious Turner "should help to remind us of a fact which is too often forgotten, and that is the tremendous debt which the Romantic and Impressionistic movements in France owes to Britain. The stimulus of these anti-classical movements came



LA ROUTE DE LOUVECIENNES

By A. Sisley

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artist from his fellow's. They are individuals, the best of them certainly, whom only a classifying habit has forced into the pigeonholes of "isms." Daumier, for example, has as little in common with Courbet as he has with Ingres; Odilon Redon as little in common with Toulouse-Lautrec as he has with Pissarro. Nor were the contemporaries in this group as mutually appreciative of each other's aims as one would suppose. Courbet denounced Manet's "Olympia" as being "flat like the Queen of Spades"—and "Your ideal, Courbet, is a billiard ball," was Manet's retort, referring to the latter's "Sleeping nude." Cézanne, whom we regard as the leader of the Post-Impressionist, said to his "follower," Gauguin: "Sincèrement, vous faites une peinture de fou!" In a remarkable letter addressed to Sir Coutts Lindsay, Boudin, Degas, Monet, Pissarro, Renoir, Sisley, together with John Lewis Brown, Mary Cassat

largely from this country, from Shakespeare, Scott, Byron and Burns, and from Constable and Turner. French art of the period, the nineteenth century, owes its originality, its significance to the Barbarians, for Goethe and the Germans also played their part, rather than to the Romans; and this in spite of the fact that even the French landscape painters habitually read their Theocritus and their Virgil.

So it must not surprise one to find all the pictures in this exhibition "tainted" with Romanticism . . . naturam expellas furca! They are organic rather than static even when "architectural" qualities are aimed at.

In certain respects the most interesting paintings here are Cézanne's; "L'Enlèvement," "Portrait d'Homme" and "Vase de Jardin." "L'Enlèvement," once in Zola's possession, is obviously inspired by Titian, the least "Latin" of the great Italian masters. It is definitely

romantic and lamentably weak in drawing as well as design. One can see why Zola came to the conclusion that his friend was *un raté*. The "Portrait d'Homme" is full of "cylinders," manifestly a struggle to realise his "petite sensation." The "Vase de Jardin" of 1893, done with an, in him, surprising caligraphic ease, is a much better "realization," but it is essentially baroque. Three other paintings by one master, Monet, come next in interest; they are: "Moulin à Zaandam" of 1870, "Argenteuil" of 1876, and "Débâcle à Lavacourt." They illustrate this artist's progress. The "Moulin" is heavily, uninspiredly, Dutch. "Argenteuil" is a wonderful composition. Full of light, it is firmly composed and distinguished by a colour arrangement deliberately planned. If no one had ever invented the spectral analysis of light, Monet would still have been a great, perhaps one may submit, a greater painter. "Débâcle à Lavacourt" is, by comparison with the just named, a literal "Débâcle"; it is much more "impressionistic," much more "nature" in a scientific sense, but not as creative a work of art. Equally interesting is a comparison between the two flower pieces by Odilon Redon; one in oil, the other in pastel. Odilon Redon is like his queer *chien caillou* friend, Rodolphe Bresdin, an exception in French art; he was a mystic but disclaimed all mysticism. He made a minute and careful study of nature, and then, with a vigour gained from this close contact with earth, soared into a fourth dimension. The oil painting, attractive as it is, is terrestrial; but the pastel? "Par quel miracle," asks a French writer, "par quel miracle, sans l'intervention d'aucun merveilleux, transfigure-t-il l'humble réalité?" I do not know. I only know that in this picture the flowers and even the vase are "transfigured."



ROGER DÉLIVRANT ANGÉLIQUE By J. D. Ingres
By permission of Messrs. Alex. Reid & Lefevre, Ltd.



PORTRAIT OF A MAN By P. Cézanne
By permission of Messrs. Alex. Reid & Lefevre, Ltd.

A strange force, too, permeates the work of a French master, Eugène Carrière, here represented by a portrait group "Jean Dolent et sa fille," to say nothing of the dog; but really one ought not to omit the dog from the title. Eugène Carrière is at present under a cloud; he is not sufficiently "architectural" and defined. In fact most of his pictures—this one is an exception—look as if they were veiled in the vapours of melancholy, which made Whistler remark: "It is bad taste to smoke in a Nursery." A great many of Carrière's pictures are family groups, almost "maternities." Rodin, recognizing his greatness, unfortunately seems to have been led to imitate his manner—in marble! Nevertheless Carrière is a great romantic painter, whose restrained, almost monochrome portraits throb with life: the life that we see in our fellow creatures' eyes. One of the most interesting and beautiful pictures here is Seurat's "Port en Bessin—Marée Basse"; quivering with the emotion of sunlight it is built up architecturally on a pseudo-scientific theory and with a stolid semi-mechanical method—in its way also an attempt to *refaire le Poussin*! There is no more room to discuss other paintings. Ingres's small "Roger délivrant Angélique," romantically classical, and Gauguin's "L'Offrande" which might perhaps be fairly described as classically romantic, mark the continuity of the old struggle in French art and also the change—here literally a "sea-change"—which it underwent. It marks also the end of French art, since what we now know by that name is an intensive culture of Parisian studios by an international crowd—The "deux hommes" have become a multitude.

PEWTER: FINE WORK OF THE YORK CRAFTSMEN

BY HOWARD HERSCHEL COTTERELL

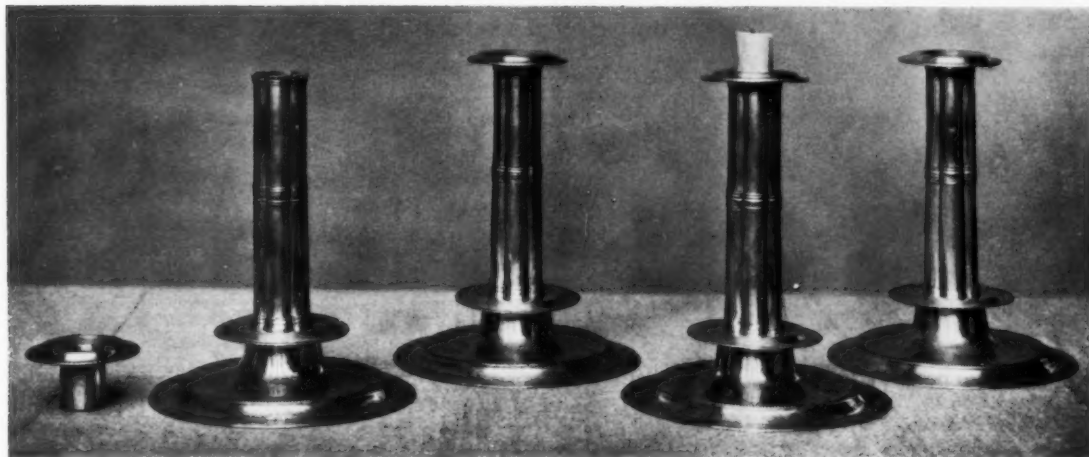


Fig. I. A FINE SET OF FOUR LATE SEVENTEENTH CENTURY CANDLESTICKS IN YORK MINSTER.
By Francis Lucas of that City

AFTER many years' experience—and to their honour be it said—I cannot call to mind having seen a bad piece of York pewter. One may go even further and say that the York craftsmen were no imitators, but created types which find no counterpart in other districts, and *they were honest*.

Other provincial pewterers thought it no dishonour to strike the word "London" on their wares, but it was seldom done—if ever—at York. Labels bearing the words "Made of Pewter from London," "Tin from London," and similar phrases, may almost be taken as indicative of York origin. In other words, though many of them did use London tin, or pewter, they put their own brains into the fashioning of it.

In 1916 I issued a privately printed monograph entitled "York Pewterers," and, though my efforts have never since relaxed, I do not think I could add a hundred words to the text after the interval of seventeen years, for, like the Arabs in the well-known couplet, they seem to have come, done a worthy period of work and then folded up their tents and silently stolen away, leaving but little in the way of records. But what they have left is more than tantalizing, for we have a record of records which no longer

exist, even their priceless touchplates—or, as they called them, "counterpaynes"—having disappeared. So much by way of prologue.

The chief things I can add to the above monograph—and which it did not contain—are illustrations of several most interesting pieces which have since been found to be the work of York craftsmen.

In Figs. I and II are shown some early examples of York pewter. Fig. I displays a magnificent set of four late seventeenth century candlesticks in York Minster, the work of Francis Lucas, Senior, of that city. After years of neglect, through which they were practically in ruins, they were found by Mr. James C. Fenton, of Cleckheaton, and in conjunction with him I had them thoroughly restored in 1931, and they are now in use again in the Minster crypt, but, as I wrote a full description of them at the time, there is no need to do more here than say that they are $11\frac{1}{2}$ in. in height, with a base diameter of $9\frac{1}{2}$ in.

Fig. II shows an equally fine pair of communion flagons in Carlisle Cathedral. These bear the same touch (see Fig. III), and are of the same period as the above candlesticks, but—and this adds greatly to their interest—upon the lids we have also a clear impression of

Lucas's imitation silver-marks, a lion passant in a small circle, repeated four times (Fig. IV).

Mentioned in a cathedral inventory in the late seventeenth century, these flagons bear several unusual features, departing entirely from the normal. Thus, the deeply recessed moulding of the covers, in place of the perpendicular collar, and the concave band around the lip, are seldom met with. Their dimen-

the initials S. B., between three mullets—probably that of Samuel Booth, 1661–62, F. Another example of this type bears the touch of John Harrison, of York, and a third, the touch of Adam Banckes, of Wigan. The height of this type is round about $7\frac{1}{2}$ in.— $8\frac{1}{2}$ in., and the base diameter from 5 in.— $5\frac{1}{2}$ in.

In Fig. VI is a York rendering—and a very perfect one—of the Queen Anne–Early



Fig. II. A BEAUTIFUL PAIR OF COMMUNION FLAGONS IN CARLISLE CATHEDRAL

sions—though they are not an exact pair, as may be seen by their base mouldings—are: height, about 12 in.; diameter of base, $7\frac{1}{8}$ in.

I have recently had these flagons restored as part of a scheme I have undertaken for the putting in order and making an inventory of the pewter church plate in the Diocese of Carlisle, in connexion with the Commemoration Celebrations, this year, of the 800th anniversary of the foundation of the diocese.

From Dr. A. J. Young's collection and of about the same period as the foregoing examples, is the flagon, or tankard, pictured in Fig. V, and here we get to the flat Stuart lid. It is a very rare type, being a kind of halfway house between the flagons and tankards. Upon the inner side of the base is struck the maker's touch—a small shield whereon appear a small leaf spray with

Georgian type with double-domed cover and dolphin-tail finial. It is in the Carvick-Webster collection, of quart capacity, and—as also does the next piece—bears the touch of Edmund Harvey, and from these two examples one will have little hesitation in pronouncing him a high master of design, for I regard the flagon pictured in Fig. VII as one of the finest pieces of British pewter in existence.

This form is known as the "York" flagon. It is of acorn-shaped contour, a shape which finds an echo in the lid knob. Upon its side appears the fine inscription shown in Fig. VIII, dated 1725, from which it will be noted that the engraver miscalculated his available space, with the result that he was up against the side of the spout ere he had time to finish, so the final "h"



Fig. IX. A FLAGON IN THE CARVICK-WEBSTER COLLECTION, LATER PERIOD THAN FIG. VII AND UNDATED

of "Church" had to be dropped to the line below! This flagon is 12 in. in height.

Also in the Carvick-Webster collection is the less robust example in Fig. IX. It is about an inch shorter in stature than the preceding one, and is of the same or a slightly later period, but it is unmarked.

A third example, but with heavier and more decadent handle—one of a fine pair formerly in the Charbonnier and Fieldhouse collections, but now in that of the late Mr. Antonio de Navarro—is given in Fig. X. This handle is *pure* "York."

The acorn-shaped "York" flagon is a very rare type, of which I do not call to mind twenty examples. York Museum has four, Mr. Clapperton has another (ex the Kirkby-Mason collection), and a very fine later one is in the collection formed by the late Mr. E. Scott-Nicholson, A.R.I.B.A., this latter being inscribed. "Bought at the Expence [*sic*] of the Parish of St. Saviours and St. Andrews;

Richard Cussons & Rob't Cundell, Church Wardens, 1750."

Quite a feature on this type and also on the one which follows is the fine, massive thumb-piece, itself indicative of York origin. It is well shown in Fig. XI and in profile in Figs. IX and X, and measures some 1½ in. across. This last picture shows an example of the straight-sided York flagon from the Young collection; though the finest example of which I have knowledge, with serrated front brim, is also in the Scott-Nicholson collection, and bears the touch of Leonard Terry.

A further and plainer specimen from the collection of the late Mr. Chas. G. J. Port is pictured in Fig. XII. All these latter are about contemporary with the acorn type and are from 10½ in.—12½ in. in height. They, too, are very rare.

A very desirable piece is shown in my last illustration, Fig. XIII. Though it bears no



Fig. XIII. AN OCTAGONAL PIECE IN THE COLLECTION OF MR. J. E. PINK, 7in. high. Probably a ceremonial Snuffbox

A P O L L O



Fig. V. A RARE TYPE OF FLAGON WITH FLAT STUART LID



Fig. III



Fig. IV. LUCAS'S IMITATION SILVER MARKS



Fig. VII. THE "YORK" FLAGON. It is of acorn-shaped contour, probably one of the finest pieces of British pewter



Fig. VI. A LATE QUEEN ANNE OR EARLY GEORGIAN TANKARD WITH DOUBLE DOMED COVER AND DOLPHIN TAIL FINIAL



Fig. VIII. This inscription appears on the side of Flagon Fig. VII above, and is dated 1725. It will be noted that the last letter of the word "Church" has been dropped to the line below.

PEWTER: FINE WORK OF THE YORK CRAFTSMEN

maker's touch, the arms, cap of estate, sword and sceptre of the city of York are engraved upon one of the faces of its octagonal body with the initials W. B. above them and the date 1770 beneath. This beautiful piece is in the collection of Mr. J. E. Pink. It is some 7 in. in height, the base is heavily weighted and the cover lifts off. It is on the small side

One is tempted to wonder if all hope must be abandoned of the ultimate recovery of the York Touchplates, or "Counterpaynes?" May they not still be in the hands of some private individual, probably kept as curiosities and their high significance but little comprehended?

We have no record of their shape or size, but one visualises that they might be slabs of



Fig. X. ONE OF A PAIR IN THE COLLECTION OF THE LATE MR. ANTONIO DE NAVARRO



Fig. XI. SHOWING THE FINE YORK THUMBPIECE AND HANDLE



Fig. XII. A PLAIN SPECIMEN IN THE COLLECTION OF THE LATE MR. CHAS. G. J. PORT

for tobacco and was more probably the ceremonial snuff box of some city official. Like most of the York pewter the metal is of silvery whiteness and takes a brilliant polish. Indeed, it well may be that this brightness of the local pewter has done more to establish the myth about "silver-pewter" than that of any other pewtering centre in Great Britain, in high contrast with which is the metal generally used in another important Northern Pewtering Centre, Wigan, where the large families of Baldwins, Banckes and Leatherbarrows used a very soft greyish alloy, bespeaking a far too great proportion of lead. Indeed, it is hardly too much to say that one can, almost at sight, detect their work, and that without close examination and handling. Had their metal been as fine as were many of their designs, they might have taken rank with the best.

The third great Pewtering Centre in the north was at Newcastle-upon-Tyne, where the alloy in use was a great improvement upon that of Wigan, being harder and whiter, though scarcely attaining to the high degree of excellence of York.

pewter some $\frac{1}{8}$ in. or more in thickness and anything from 12 in. to 18 in. wide, with a height of some 15 in. to 24 in., and would be covered with the devices of the Pewterers of the City, struck when each was admitted to the Freedom of the local Guild of Hammermen. The Edinburgh Touchplates were recovered under somewhat similar circumstances, so one offers no apology for putting forth this feeler, and for asking anyone who may have, in his or her possession, anything which might answer to this necessarily rough description, to submit it, or them, either to me or to the Curator of the York Museum for inspection. Their presentation to York Museum would be an act of far-reaching historical importance entitling the donor—or the seller, for they would be purchased if necessary—to the deepest gratitude of the ever-growing body of pewter lovers and students of this bygone craft.

Since these notes were originally written, the "silver-marks" shown in Fig. IV have been found also with the touch of John Harrison, Senr., of York, 1659-60 F., which points to these four lions passant, being a real "Mark of the Hall" for York, culled from the City's Arms, c.f. Fig. XIII.

THE ART OF PHILIP DE LÁSZLÓ

AN APPRECIATION.

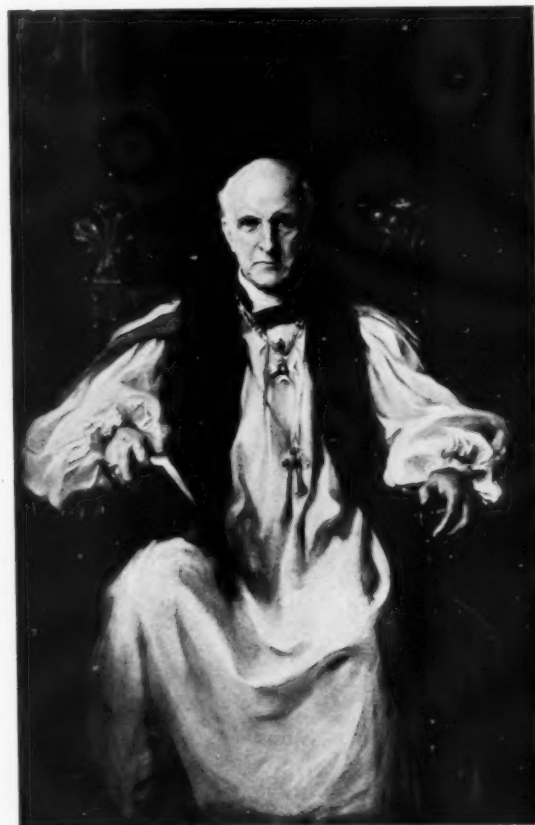
BY ADRIAN BURY

PORTRAIT painting in these uncertain times is the target of much destructive verbiage. It is a branch of painting that, according to some critics, is now superfluous. If we accept their theory that representationalism is unnecessary, and that the photograph is more satisfactory than a painting, we must admit that the art of Rembrandt, Velasquez, Reynolds, Ingres and Sargent is dead.

For the young man aspiring to fame in portrait work, certain contemporary criticism is disheartening, and not to be influenced by the cosmopolitan jargon of the pundits is to show uncommon resolution. A student who can emerge untainted by the heresies that have infected the art world for so long requires tremendous faith and enthusiasm. Happy, indeed, is the painter who established himself in the tradition before the Great War shattered the world and released so many doubts and perils, so much theory and so little achievement in art.

Mr. de László is in such a position, for although he is not old in years he won a European reputation at the beginning of the century. Like Sargent, with whom he is comparable in technique, modesty, energy and love of life, he found success long before he was thirty. Nobody can contemplate the portrait he painted at the age of twenty-five of the Archimandrite Gregorius without responding to the confidence of its style. It is the work of youth instinctively old in knowledge. There are poetry, philosophy and reverence in this portrait. Herein is the promise of beautiful things.

I revert to this early portrait because it is the key to a remarkable and fortunate career among painters. This picture was commissioned by the King of Bulgaria, and it placed László among princes and their entourage; and henceforth the painter was to live in that environment of power and privilege which was the last expression of the old world. To the younger generation, democratically reared and scientifically amused, the pre-war courts of Europe, autocratic, brilliant, still sanctified by a semblance of divine right, are almost



HIS GRACE THE LORD ARCHBISHOP OF
CANTERBURY

By Philip de László

unimaginable. But it was this exclusive system, the remnant of eighteenth-century royalism, that László was destined to immortalize. He is the portrait painter royal of his time. No other artist has painted more aristocrats, and though this may be incidental to art it has its historical significance.

Posterity will certainly defer to his masterly sketch of Edward VII. What portrait of this much painted monarch better reveals the man? It is neither a piece of arrant flattery nor a grandiose caricature. We are spared the ponderous regalia which more often than not submerges the state portrait.

If the greatest study of man is man, László has followed the dictum of the poet with literal

THE ART OF PHILIP DE LÁSZLÓ



H.R.H. THE PRINCESS ELIZABETH OF YORK

By Philip de László



THE ARCHIMANDRITE GREGORIUS
By Philip de László

devotion, for he has observed a diversity of feature, intellect and mood, rare even for a portrait painter.

By way of contrast, let us take two such opposing types as Leo XIII and the first President Roosevelt. Pope Leo is perhaps the most tender example of László's genius. It is a work of consummate feeling. How easy it would have been on the part of a more arrogant painter to accentuate this frail face. A man with a less fastidious mind than László's would have allowed his personality to impose on a vulnerable physiognomy. The benevolent smile on such old lips might too readily have turned to cadaverous cynicism. But the artist is conscious of his mission, and with a hand and mind full of grace reveals to us the venerable Pontifex Maximus. For there is a point in portrait painting when humility is as strong as pride, when it is meet that we should pray before we paint. Observe the hands of Leo, and you will find that they are part of this fragment of immemorial ecclesiastical history. The hands that blessed belong to the eyes that loved in the moment of absolution.

In the portrait of Roosevelt we find the fact of physical strength stated boldly and unequivocally. Here obviously is a man who

enjoyed the world, a brave man with a commonplace face, a man happy in strife whether fighting his political opponents or chasing big game in primeval forests. With that sense of psychology which should be the motive power of portrait painting, László has presented Roosevelt to us as he was, a dynamic personality, without guile or subtlety, a pleb come to power, complete with the trappings of aggression and the whip of intimidation.

Between these two extreme types, the ascetic and the materialist, is the chivalrous face of M. Korbay. We are confronted by the aristocrat whose pride is modified by a love of art and a sympathy for humanity. M. Korbay was a member of the old Magyar nobility who suffered in the revolution of 1848; but he found consolation in a musical genius nurtured by no less a master than the Abbé Liszt. He has been acknowledged one of the supreme interpreters of Liszt's music. And these facts tend to harmonize his features in a balance of melancholy and courage.



MABEL, DOWAGER COUNTESS OF AIRLIE, G.B.E.
By Philip de László

THE ART OF PHILIP DE LÁSZLÓ



HIS HOLINESS POPE LEO XIII

By Philip de László

A P O L L O

I have referred to László's sense of psychology, that power to look beyond the surface of anatomy and catch the mystic quality of life. It is the essential of true portrait painting. When we study the works of Van honest woman as a harlot, too often approved by the "honest woman!" I have seen some modern portraits that are noisy indictments of their victims. The painter has used the brush as a gaoler might use a lash. This sort of art is easy.



FIELD-MARSHAL THE VISCOUNT BYNG OF VIMY, G.C.B., G.C.M.G.

By Philip de László

Dyck and Velasquez, we do not doubt that they had a great affection for humanity, and a belief in form and civilization. Real genius is constructive and progressive. It must go hand in hand with culture, and is never the enemy of fine manners. How then shall we accept any portrait which pours scorn on the sitter, ridicules a gentleman as a fool or damns an

László has not fallen into this affectation, and whether he paints aristocracy or genius, or mere accidental loveliness, he gives his pride to his art and his courtesy to his sitters. And particularly in the matter of feminine beauty is he successful.

All art is a form of poetry. There are the epic and the ode in paint, the dramatic, the

THE ART OF PHILIP DE LÁSZLÓ



SEÑORA LA MARQUESA DEL MERITO



MRS. PHILIP KINDERSLEY

By Philip de László

philosophical and the lyrical. To be able to paint the beauty of women we must be sonneteers at heart. It is more than the desire to flatter that bids the artist seek inspiration in the presence of women. There is something finer than descriptive pleasantries in the love sonnets of Dante, Shakespeare and Ronsard. There is a note of exaltation which is the soul of song. If it is the influence of sex it is sex at its noblest, and not to be confounded with the sex of the modern novelists. In the great sonnets, as in the great portraits, there is a hint of adoration that is partly religious.

★ ★ ★

A memorable portrait of a woman is the one of the late Lady Wantage. It is the study of an elderly lady whose perfectly shaped features are the legacy of centuries of refinement. There is no monopoly of beauty in time, place or class. Youth has its version, and old age its style. Great ladies are beautiful, and so are peasants.

Lady Wantage was beautiful at sixty as she was at twenty. The change in her aspect was incidental to that "inward grace" which László has portrayed. She leans forward slightly in her chair, and her expression is alight with those ideals which she has cherished for a lifetime. In spite of the fugitive years we see no disillusionment in this serene countenance.

The portraits I have mentioned are typical of László's finest *œuvre*. He has been a prodigious worker, and he must be judged by the best. His work embraces, if we begin with the portraits of the aged and conclude with the latest impression of the débonair and talented Randolph Churchill, four generations of distinguished personalities.

Yet it is not only as a portrait painter that he excels. There are moments when feeling and technique in one branch of art, however accomplished, crave a holiday. László is intensely happy in painting the interior of a room, the snow-capped Apennines, or a corner of a Roman Piazza. I saw in his studio a sketch of an Italian fruit vendor, seated under an awning near the Piazza del Popolo.

"How came you to paint so easily in such a busy place?" I asked the artist.



MR. A. LYS BALDRY

By Philip de László

"It was on the occasion," he answered, "when I was doing the portrait of Signor Mussolini, and I asked the Duce if he would lend me two guards that I might work in comparative peace at a subject in the streets of Rome that interested me. He responded with enthusiasm, but before I began to make this sketch I approached the old fruit seller and offered to compensate her for the interruption of her business. When she heard that I had just come from the Palazzo Chigi, where I had been painting Signor Mussolini, she declined, with that delicacy characteristic of the Roman, to confuse honour with money. She would not take a single *lira*. A number of people observed me from behind the authority of the guards. Within an hour the picture was complete."

"You can imagine," concluded László, modestly, "how happy I was when the fruit seller, the guards and the onlookers rewarded me with a chorus of bravos. It was a delightful experience."

An exhibition of Mr. Philip de László's works is now being held at Messrs. Knoedler's Galleries, Old Bond Street, the proceeds of which will be devoted to The Artists' General Benevolent Institution.

EMBROIDERY IN THE COLLECTION OF SIR FREDERICK RICHMOND, BT.—PART II

BY A. J. B. WACE



Fig. I. REBECCA GIVING
ELIEZER WATER

Seventeenth Century

THE great feature of Sir Frederick Richmond's collection is the long series of needlework pictures of the seventeenth century, mostly English. These are interesting not only from the variety of subjects represented and the beauty of the embroidery displayed, but also from the fact that in many cases the subjects are repeated in different pictures with only slight variations which provide suggestions for the possible source of the designs. The majority of the pictures are worked in many coloured silks, and in gold and silver on linen or silk in petit point, long and short, rococo, and other stitches with button-holing, and laid and couched work. There are in the collection two unusual pictures worked in monochrome wool in red, which date from about the middle of the century. One representing Moses in the Bulrushes was exhibited at Lansdowne House¹ and the other (Fig. I) shows Rebecca giving Eliezer water to drink for himself and his camels, and also the meeting between Isaac and Rebecca. The characters wear the dress of the second quarter of the seventeenth century, and are depicted in a country scene delightful in its simplicity. Behind Rebecca are three lambs. Flowers and fruits, pea, strawberry and pansy, grow freely. A lion reclines in one corner, and in the foreground a hound chases a hare. Bees and ladybirds fly around, and in the background with an oak on either side is a seventeenth-century manor house with a church by its side. The naïve rendering of the details is equalled by the skill with which they are carried out in the one colour.

A favourite theme in Stuart needlework, the Presentation of Esther to Ahasuerus, is illustrated by a

fine example dating not later than the second quarter of the seventeenth century (Fig. II). The border which frames it shows a continuous floral scroll bearing a variety of flowers. This is one of the latest appearances of a design so characteristic of the Elizabethan age. In the central scene Ahasuerus under a canopy in full regalia and attended by a chamberlain on his right, receives Esther who modestly advances from the left with a small girl in attendance, while a lady-in-waiting stands behind. The reception takes place on a dais fenced on three sides by a balustered railing with pyramidal finials at the angles. In the left upper corner is a vine with grapes, and on the right a rose bush. Below and all round the main scene is a great concourse of birds and animals, nearly all of which are slightly stumped or padded. A kingfisher perches on the rocks by a pool with fish, and a peacock in the vine. Among the animals are the lion, camel, leopard, squirrel, deer, horse, ass, fox, monkey, pig and unicorn. It is remarkable that almost every animal or bird stands on a small rectangular base. They consequently give the appearance of having been copied from pictures of animals with such bases ready for a child to cut out and mount, so that they would stand up like the animals of a Noah's Ark.

Another picture, "The Judgment of Solomon," is a fine and characteristic piece of stump work (Fig. III), and avoids the extravagances which distinguish the latest examples. Solomon, who sits on a throne under a curtained canopy in the centre, is a miniature doll of a king. The oak tree in the upper left corner with a lion beneath it is also almost entirely composed of pieces made separately and attached. The same is the case with the rose and the carnation and some of the other flowers.

¹ Illustrated Catalogue, No. 283

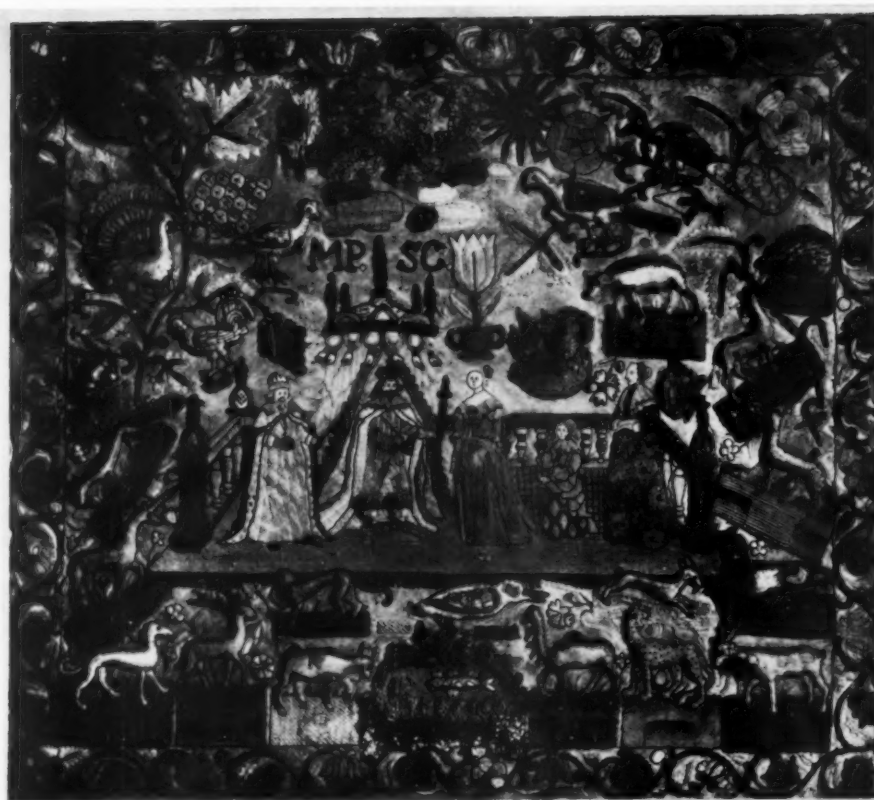


Fig. II. THE PRESENTATION OF ESTHER TO AHASUERUS. Mid-Seventeenth Century

The windows in Solomon's palace are represented, as usual, by sheets of talc, and the stems of the flowers and the skeletons of the human figures seem to be of wire. The curious minuteness with which all the details are worked is most striking.

The collection includes several fine embroidered caskets. One contains a model garden in relief on the tray inside it,² and thus belongs to a very rare class of caskets of which only three examples are known. Another casket which has on the lid a representation of Justice surrounded by personifications of the four Continents³ and on the doors in front two scenes from the Story of Joseph, is remarkable for the decoration of its back. The embroiderer obviously lavished all the skill of her needle on the top, front and sides, but when it came to the back either her skill or her courage failed, or else she imagined that perhaps no one would look too closely at the back, which has no embroidery but instead is decorated with a series of designs cut out and pasted on scrap-book fashion (Fig. IV). The figures and trees are pieces of ordinary coloured prints of the seventeenth century, and it is to be remembered that Peter Stent, in an advertisement about 1657, says all his designs and pattern books were to be had in colours also. Probably the embroideress decorated the back of her casket with

pieces of the coloured designs to which she was accustomed to turn for models for her work. The house in the centre is interesting because Peter Stent, in the same advertisement, mentions cities, and eminent houses, castles, etc., such as Nonsuch, Wanstead, Oatlands, Eltam, and Theobalds. Along the edge of the lid is a narrow frieze also cut out. On the left are two of the senses, Tasting and Hearing, in triumphal cars. On the right are Plenty and another personification, perhaps Pride or Vanity, also in triumphal cars. The close connection of colour prints with needlework is further shown by the use as a lining for the tray in another casket of a print with representations of the Seasons in roundels.

The exquisite drawing which formed the basis for the actual needlework is splendidly seen in an unfinished mirror frame (Fig. V). This is surrounded by personifications in the costume of the age of the four Elements, which again formed the subjects of one of Peter Stent's prints. Only the top is finished where Earth is represented, and the work is principally done in long and short stitch with buttonholing for the apple and pear trees on either side and purl work for the baskets of flowers in the corners. At the sides are Fire and Air under canopies with a lion and a leopard below them. At the bottom is Water, with surroundings similar to those of Earth. It must not be supposed that the embroiderer used a design ready-made for a mirror.

² Old Furniture, VI. Pl. opp. p. 185

³ Old Furniture, III. Page 233



Fig. III

THE JUDGMENT
OF SOLOMON

It was not, in other words, like a modern transfer. The figures of the Elements were probably copied from one print, the lion and leopard from a plate of animals, and the trees and the baskets of flowers from others. Thus, though the various parts can hardly be called original, the arrangement of them is probably that of the worker alone. This is shown by another needlework picture (Fig. VI) of the Elements. In each corner is a floral spray in petit point or rococo stitch applied to the satin ground. At the top are Air and Fire, and at the bottom are Water and Earth. All are standing and, though they

group, and since one would not hesitate to attribute the Elements themselves and the designs round them to England, one presumably must attribute to England also the medallion in the centre. One of the best examples of the class in question is an Arcadian landscape worked in the finest petit point (Fig. VII). The castle standing on a hill in the background, with tall turrets and stork nests, is similar in character to the castle in the medallion in the Elements picture, and the trees are rendered in much the same style. The architecture of the houses with their stepped gables suggests a Flemish origin for



Fig. IV. A RARE EMBROIDERED CASKET

resemble the figures on the mirror frame, are far from being identical. Between Earth and Water is a fountain, and between Fire and Earth a bird on a bush. At the sides, separated by the central oval, is a hound chasing a hare through wooded country, a favourite subject. This piece is important for another reason. A class of seventeenth-century needlework pictures, by the style of the romantic or pastoral subjects, and by the extreme fineness of their embroidery in petit point or in long and short stitch, is sometimes called English, sometimes Continental. The rustic scene in the oval medallion in the centre of this picture of the Elements belongs to that

F



Fig. V. AN UNFINISHED MIRROR FRAME

the design. The shepherd and shepherdess, the milkmaid, the fisherman, the man and woman with a lute, and the ducks swimming peacefully across the river, are motives which accompany the idea of Arcadia, whether English or Continental. If this picture is English, and there is good reason for accepting it as English, it must be conceded that the designs for it and its like were probably Flemish.

A similar style is displayed by another panel mounted on a screen and again mostly worked in petit point (Fig. VIII). Here the central medallion shows Leander swimming across the Hellespont to Hero, who stands on her tower waiting for him. The trees and castles on the shore resemble those in the two pieces just discussed, and the figures of men and women, who have apparently nothing to do with the story, also recall those of the rustic scenes. The exquisite stitchery, especially of the *amorini* and floral devices which form the border of the oval, are again characteristic of this class. Their style, however, raises doubts whether this piece could be considered English, and makes one more inclined to favour a Continental attribution, especially for the design.

With the eighteenth century a different style arose in English embroidery, which is well illustrated by the picture showing the Queen of Sheba visiting Solomon

(Fig. IX). On the left in velvet robes trimmed with ermine, Solomon, crowned and holding a sceptre, sits on a throne on a platform approached by steps flanked by six figures of lions on either side. Above him hangs a canopy, and behind are columns of his palace which seems to be neo-classical in style. Two courtiers and two guards stand at hand. At the foot of the steps lies a pet dog on the broad pavement of black and white tiles, on which the Queen of Sheba, also in velvet and ermine, makes a courtesy to the king. She has with her train-bearers and attendant women who bear gifts. Beyond are two of her camels with a groom, and the background shows an undulating country with tall trees, a manor, and a church on a hill. The whole subject suggests a picture of contemporary state modified according to the worker's idea of what was appropriate for Biblical monarchs. In spite of the rather naïve treatment of the figures, the rendering of the detail, particularly the textiles and the landscape, is admirable. Rather more naturalistic is a screen panel (Fig. X), with purely rural subjects. Here, a farmer accompanied by his two sons inspects his fields. Before them runs a small dog. The sons are looking at a bed of rushes and some sheep are seen behind them. Wild flowers flourish luxuriantly in the foreground, and the farmer is



Fig. VI. A PICTURE OF THE ELEMENTS



Fig. VII. ARCADIAN LANDSCAPE IN FINEST PETIT POINT

Seventeenth Century



Fig. IX. THE QUEEN OF SHEBA VISITING SOLOMON
Eighteenth Century

overshadowed by a tall vine well laden with grapes. On the other side stands a big flowering tree on which sits a squirrel eating a nut. The piece is excellently worked throughout in petit and gros point, and the colours are harmoniously handled. The bold yet simple drawing, the slight tendency towards conventionality, and the skilful composition make this panel one of the best pieces of its period. It is probably English in workmanship though based on Continental designs.



Fig. VIII. HERO AND LEANDER
A panel mounted as a screen



Fig. X. A SCREEN PANEL WITH RURAL DECORATION

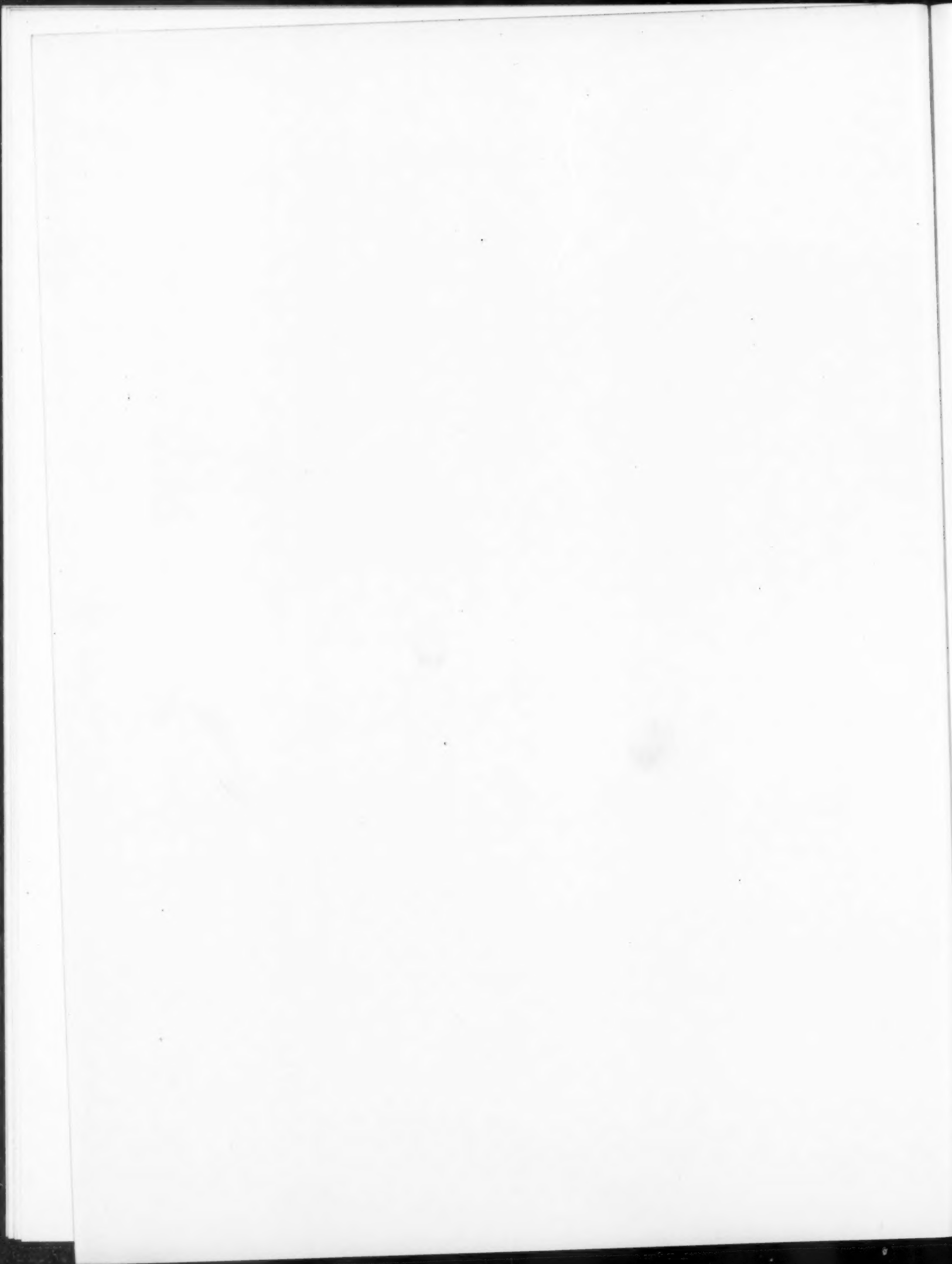


THE SWAN INN

40 inches × 33 inches

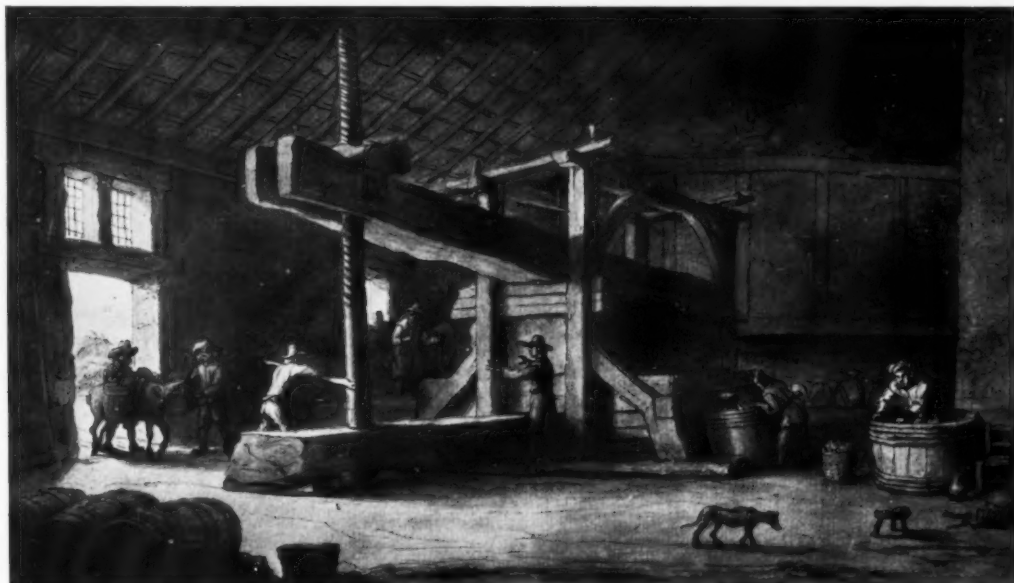
By William Shayer Senior

In the possession of Messrs. H. Blairman & Sons, 26b and 26c, King Street, St. James's, S.W.1



THE EXHIBITION OF DRINKING VESSELS AT VINTNERS HALL: OLD SILVER

BY E. ALFRED JONES



DITTYLS WINE PRESS, NEAR NANTES

Pen and Sepia drawing by Lambert Doomer, 1622-1700
(Lent by G. Mayer, Esq.)

THE Exhibition is one of real interest in the history not only of drinking vessels proper, but also of other objects associated with the ancient and laudable custom and ritual of drinking. The writer confines this brief account exclusively to vessels in silver, and is obliged to pass over with reluctance the many precious things in glass and other wares.

In date the exhibits begin with a horn-shaped cup dating from about the sixth century A.D., lent by the Worshipful Company of Clothworkers, to which it was a gift some years ago by Mr. Cecil B. Morgan. The body is formed of deep grooves or hollow flutes, while encircling the mouth is a wide frieze of mythological subjects, skilfully worked in high relief, the finial being a ram's head. An interesting fact emerged from the assay made of the white metal of which it is composed that it is not wholly of silver, but only of 70 per cent. The horn owes its preservation to the fact that it was found buried in a bog in Ireland early in the present century. From the same Company come a pair of the great and massive cylindrical-shaped flagons of 1680-1, standing 14 in. high, presented by Richard Beckford.

A late medieval English horn drinking vessel of about 1490, of a different material, has been sent with a Grace

cup, to be mentioned later, by Christ's Hospital, now at Horsham. It is mounted in silver-gilt and is inscribed IN GOD IS AL. The history of the horn has been lost. In the simple mount it is in contrast with the historic and earlier horns of Queen's College, Oxford, and Corpus Christi College, Cambridge.

Next in date is the cocoanut cup, mounted in silver-gilt by a London goldsmith in 1518-9 (Fig. I), belonging to the Vintners Company, the proud owners of one of the finest silver standing salts in existence, wrought by an unknown London goldsmith in 1569-70. All the skill of English goldsmiths from about 1259 until Elizabethan times was lavished on cocoanuts as cups, presumably because they were regarded as objects of curiosity.

Exhibited by the same Company is one of the Rhenish stone-ware jugs, imported into England in large numbers in the reign of Queen Elizabeth and lavishly mounted in precious metal, not only in London, but also, for some unexplained reason, in Exeter. The Vintners jug is embellished with silver-gilt mounts, hall-marked in London in 1562-3 and bearing the pleasant inscriptions, THINK AND THANK, 1563, and THANK DAVID GITTING FOR IS (Fig. II). With it is a mazer bowl of maple wood, adorned in the centre with a silver



Fig. I. THE COCOANUT CUP. Mounted in silver gilt.
1518-9. Height 7½ in.
The property of the Vintners Company.

print of the Royal Arms, and inscribed on the silver rim: "The gift of Richard Ianson to the Company of His Majesties Wine Porters, 1642." "Richard Ianson purverr [purveyor] for the carriage of His Majesties Wine." In the absence of hall marks the precise date of the bowl cannot be determined, but it is not much, if any, earlier than the date of the gift and must be one of the latest examples of the most popular form of drinking vessel in England from about the year 1200 to the reign of Queen Elizabeth. It is convenient here to

mention some of the other exhibits of the Vintners Company. There is one of those typically English cups—not to be found on the Continent—called "Steeple" cups from the form of the finials, which were produced in great numbers in the workshops of London goldsmiths between 1599 (the date of the earliest recorded example) and the accession of Charles I, and especially during the eleven years between 1604 and 1615. Although the Vintners cup was made in 1646-7, and therefore a very late specimen, it was not given to the company until 1687, by Sir Thomas Rawlinson, its Master (Fig. III). But rarer than this is the delightful little "Milkmaid" cup, dating from the reign of Charles II (Fig. IV). The picturesque custom has fallen into disuse of demanding that every liveryman upon admission should be subjected to the test of drinking prosperity to the Vintners Company from the larger vessel (the lady's dress), and the health of the Master from the smaller cup, which revolves loosely on a swivel, and then "Kiss the maid" without spilling any of the wine, no mean task. This precious little relic has been assigned by authorities in the past to a German silver-smith, doubtless because of the supposed similarity in form to the German cup, called *Jungfrauenbecher*, but in the opinion of the present writer, on the evidence of the workmanship and other features, it is unquestionably English, as are the valuable pair of cups of the same form in the collection of plate of Sir J. H. B. Noble, Bart. These three are probably the only specimens extant of English workmanship, other than those revived in the reign of George IV.

Exhibited also are the two great Monteith bowls of the Vintners Company, dating from 1700-1 (the gift of Sir Gilbert Heathcote, Master, and Lord Mayor) and 1707-8; and their two little cups of 1633-4 and 1638-9, the former inscribed as the gift of one Anthony Pawle, merchant, to the Wine Porters of King Charles I.

Reference has been made to the Vintners mazer bowl and cocoanut cup. Two more examples of such vessels are on view, from the collection of Mrs. F. H. Cook: the bowl is dated 1585-6 and the cup 1611-2. Mrs. Cook also sends a rare little cup on a baluster stem, the work of a London goldsmith in 1590-1, and a tankard of 1607-8.

A drinking vessel of supreme interest is lent by the Barber Surgeons' Company: the great and ornate standing mazer, 1523-4, now fitted with a silver-gilt bowl in place of the original one of maple. Some alterations, too, were made in 1540 by one Morett, goldsmith to Henry VIII, the royal donor of the cup in that year, apparently in connection with the union of the Barbers with the Chirurgeons. Pepys drank from it in 1662, doubtless with characteristic gusto, as recorded in his Diary: "Among other observables at Chyrurgeon's Hall we drank the King's Health out of a gilt cup, given by King Henry VIII to the Company with bells hanging to it which every man is to ring by shaking after he hath drunk up the whole cup"—not an inconsiderable quantity of wine for one draught. The same Company spares another treasure, its unique "Royal Oak" cup of 1676-7, so called because it is fashioned with branches of oak and acorns on the body and with a stem like the

THE EXHIBITION OF DRINKING VESSELS AT VINTNERS HALL: OLD SILVER



Fig. II. STONEWARE JUG. Mounted in silver gilt.
Date 1562-3. Height 7½ in.

The property of the Vintners Company

trunk of a tree. It was presented in 1676 by Charles II and is said to have been intended for the Order of the Royal Oak.

Other City Companies are generous lenders to this admirable exhibition. The Goldsmiths' Company have spared from their rich store of plate their crystal and silver-gilt cup of 1545-6; one of those early Elizabethan tankards of small size, 1572-3; and the historic "Myddleton" cup, decorated with scallop shells, 1599-1600, which was presented by that Company to Sir Hugh Myddleton, himself a goldsmith, for his great achievement in constructing the New River scheme for supplying London with water. More curious and rare than beautiful are the "Cockayne" and "Peacock" cups of the Skinners' Company, who exhibit two of their fine "Cockayne" cups in the form of a cock standing on a tortoise, made in 1605-6 from a legacy of one William Cockayne as a rebus on his name. The other cup is fashioned like a peahen with her three chicks, and was the gift, in 1642, of Mary, wife of Thomas Smith and James Peacock, Masters of the Company in 1629-30 and 1638-9 respectively. No marks have been found on the cup, but it is not earlier than James I, and indeed may have been wrought expressly in 1642 for the donor as a rebus on the name of her second husband.

One of the excessively rare little font-shaped cups of the fashion made by London goldsmiths between 1500

and 1575 comes from the Corporation of Portsmouth, in the "Bodkin" cup of 1525-6, appropriately described in Latin: "If God be with us who can be against us?"

An Elizabethan cup of historical and personal associations belongs to a City church, St. Michael's, Crooked Lane. It was made in London in 1590-1, and is engraved with tear drops, and with the name of the donor, Francis Withens (1567-1633), son of Robert Withens, Master of the Vintners Company in 1584-6. The cup was presented, not as a Sacramental vessel, but for the domestic



Fig. III. "STEEPLE" CUP, 1646-7. Height 24 in.
The property of the Vintners Company

use of the vestry of the Church of St. Magnus, London Bridge, who held their meetings at the famous Boar's Head Tavern in Eastcheap, and kept the cup at the tavern until its demolition in 1830. An old tradition exists that Shakespeare himself knew the cup, and drank wine from it at the tavern, which was licensed for plays. Here the Falstaff revelries are laid, and the poet refers to the cup in the Second Part of "Henry IV" (Act II, Scene I) thus: "Thou didst swear to me upon a parcel-gilt goblet sitting in my Dolphin-chamber." The foot of the cup has been renewed.

One of the most precious exhibits from a private source is the Earl of Galloway's Elizabethan Scottish mazer cup of wood, richly mounted in silver-gilt and set with a silver print, inscribed: "Proverb 22. Ane good name is to be chosen above great riches and loving favour is above Silver and above moste fyne golde, 1569." Engraved upon it are the initials of Archibald Stewart, Provost of Edinburgh, and of Ellen Aichisoune. Fortunately, the name of the maker of this rarity is identified from the marks stamped upon it, namely, James Craufuird, of Canongate, Edinburgh.

Sir J. H. B. Noble has chosen from his fine collection of old plate the following appropriate pieces: A group of early and rare English wine tasters, beginning with the earliest surviving example, made at Norwich in 1573-4; and a second, by a London goldsmith of 1646-7, inscribed: "Michaell Robinson his taster Novem: 2th, 1670." There is also the "Dodding" tankard, chased in the "Chinoiserie" taste, dated 1671-2.

Of the tankards exhibited, one of the rarest has been lent by Mr. Ernest S. Makower. It is rare for two reasons; first, that it was made by a York goldsmith, James Plummer, in 1649-50; and secondly, that it is enriched with four medallions representing Faith, Hope and Charity, and the Temptation of Eve. Furthermore, it bears two inscriptions: "When this yow se remember me," and the injunction from the marriage service, "Whom God joynes together let no man separate."

The exhibitor of a pair of decorative wine bottles of 1675-6, ornamented in the ornate style favoured by the goldsmiths of Charles II, is Lieut.-Colonel Claude Beddington.

Notice should not be withheld from the elegant Elizabethan Grace cup of 1595-6, one of a set of three, lent by Christ's Hospital with the horn cup.

Two foreign pieces of importance are the precious cup of William the Silent, the work of a Dutch silver-smith about 1574, in commemoration of the sea fight between the Dutch and Spanish at Enkhuizen on October 11th, 1573, lent by the Earl of Yarborough; and the "Glamis Lion cup," in the form of a lion, by a goldsmith of Nuremburg, stated to be of the sixteenth century, but more probably of the next, exhibited by the Earl of Strathmore. This actual cup is mentioned by Sir Walter Scott: "The author ought perhaps to be ashamed of recording that he has had the honour of swallowing the contents of the Lion and the recollection of the feat stood to suggest the story of 'The Bear of Bradwardine.'" Cups fashioned like animals and birds were highly popular in Germany in the seventeenth century.



Fig. IV. "MILKMAID" CUP. Date Charles II
The property of the Vintners Company

The last pieces to be mentioned are the two imposing silver wine-cisterns from the Duke of Portland and the Earl of Rosebery. Such vessels were intended to stand on the floor of the dining room at the side of the master of the house and were filled with bottles of wine standing in water, or ice when obtainable. Lord Rosebery's is the earliest known, and was made in London in 1674-5. The Duke of Portland's is eight years later, and was executed by a craftsman of great skill, probably goldsmith to the Courts of Charles II and James II; it is finely engraved with the arms of Robert Harley, first Earl of Oxford and Mortimer, from whom it has descended to the present noble owner.

BOOK REVIEWS

BYZANTINE CIVILIZATION, by STEPHEN RUNCIMAN.
(Arnold, 1933). 300 pp. Price 16/-.

Mr. Runciman's study of Byzantine civilization combines brevity with a very comprehensive study of all but two of the essential elements which go to form every civilization. These two elements are a geographical study of the state concerned and a picture of the minds of the inhabitants responsible for the creation and growth of the civilization. It may be objected that the many references to these subjects which occur throughout the book justified the author in dispensing with special chapters devoted to them, but they seem to the reviewer to deserve consideration apart. It is surely only by means of a thorough understanding of the geography of the Byzantine world that one can attempt to gather a just idea of Byzantine culture. The further omission of any map whatever detracts from the value of the book; this omission seems all the more surprising when the very high price of the book is taken into account.

Apart from this, Mr. Runciman's book must stand as a valuable contribution to Byzantine history, both on account of the immense amount of information which it contains, and also because this information is presented in a strictly impartial manner. Nowadays, the study of Byzantine history and art is all too often treated as a field for the expression of the author's pro-Eastern or pro-Western sentiments. Mr. Runciman has held aloof from any partiality, and his early chapters—though not the most readable in the volume—give a clear and sympathetic picture of Byzantium's social and administrative heritage from Rome. In the latter chapters references to Byzantium's Eastern heritage appear with sufficient frequency to enable the alert reader to derive an accurate idea of the importance of the Eastern elements, but it is perhaps to be regretted that these influences could not be stressed and summarized quite as clearly as those which came from Rome.

The information which the book contains brings nothing new to light regarding Byzantium, nor does the author, in his introduction, profess to do so. Rather does he seek to present all the relevant material which is already known to the young student, in concise and readable form; and in this attempt he succeeds admirably, for the book is devoid of unnecessary details, every page is important and informative and—though solidly written—the book is frequently enlivened by pert and witty remarks, throwing light both on the Byzantine mind, and also on the author's sympathy for his subject.

The book is divided into chapters giving an historical outline of Byzantium, and there follows a lucid discussion of its law and curious constitution, based on "a monarchy, with the people still retaining a legal right of revolution." The administration, the importance of religion and of the Church, and the rôle of the army, navy and diplomatic service—a particularly interesting section—are carefully treated. The chapter on commerce might, we feel, have been rendered more interesting, but those dealing with town and country life, and education and learning are very successful. The following two chapters,

namely, the one dealing with literature and the one on art, are the least satisfactory in the book, probably owing to the fact that the subjects are those that can least bear brevity. The former chapter should have contained a reference, however cursory, to the Byzantine theatre. The latter serves as a stimulant to further reading.

In the last chapter, where the relationships between Byzantium and the neighbouring world are competently dealt with, one reads with surprise remarks implying that Seljuk art and architecture are barbarous, valueless products. Surely a glance, however rapid, at Seljuk architecture as exemplified in almost every large Anatolian town, and one at Seljuk minor arts, to the publication of which Sarre, one of the greatest students of Islam of this age, has devoted so much work, will prove this implication incorrect.

Various other sentences may likewise lead to incorrect interpretation, and there are, in addition, quite a number of misprints, to the correction of which careful attention should be paid if a second edition is contemplated.

D. T. R.

THE TRAGIC STORY OF "SHAKESPEARE," by
GERALD PHILLIPS. (London: Cecil Palmer.) 7s. 6d. net.

SHAKESPEARE: HANDWRITING AND SPELLING,
by GERALD H. RENDALL. (London: Cecil Palmer.)
3s. 6d. net.

Mr. Phillips bases his work on the assumption that Shakespeare's plays and poems were written by Edward de Vere, Earl of Oxford. In the present volume he deals with "Venus and Adonis" and the sonnets. Owing to the fact that "the boar (Verres) was the emblem of the Veres," he considers that "Venus and Adonis" was an attack upon the Earl of Oxford written by some enemy. To an impartial reader many of his arguments are very far-fetched. During the Renaissance the myth of Venus and Adonis was a very ordinary subject of painting and poetry. Expressions which seem too coarse for twentieth century taste would have passed unremarked four hundred years ago.

The main part of the book is devoted to the interpretation of the sonnets. With regard to the dedication to "W. H.," I venture to suggest that a very important publication has been overlooked by commentators on Shakespeare. In 1611 there was published: "Parthenia or the Mayden-head of the first Musick that ever was printed for the Virginals. Composed by three famous Masters: William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of his Majesties Chappell. Dedicated to all the Masters and Lovers of Musick—Ingraven by William Hole for Dorethie Evans." Below the title there is a copperplate engraving representing a young lady playing the virginals. It was reprinted in 1613-1635-1650-1655-1659, always from the same plates. Two poems introduce the beautifully printed music. On the left page there is a verse by "Mr. Hugh Holland: On his worthy friend W. H.: and his Triumviri of Musicke."

"List to that sweete Recorder;
How daintily this BYRD his notes doth vary,
As if he were the Nightingalls owne brother!
Loe, where doth pace in order
A braver BULL, then did Europa cary:
Nay let all Europe shewe me such an other.
Orlando though was counted Musicks father;
Yet this ORLANDO parallels di Lasso:
Whose triple praise would tire a very Tasso;
Then heere in one these three men heare you rather
And praise thaire songs: and sing his praise who
maried
Those notes so well which they so sweetely varied."

On the right page there is another laudatory verse by "Mr. Geo. Chapman In worthye love of this new worck, and the most autentically authors."

The appearance of the "Parthenia" was thus quite plainly looked upon as of very great importance, and I think there can be no reason to doubt that "Mr. W. H." of the sonnets was also "W. H." of the "Parthenia," i.e., William Hole. I know nothing more of Hole, but as he was an engraver he was also quite probably a painter. "Gilding the object whereupon it gazeth; A man in hue, all hues in his controlling" (Sonnet 20) would suit this hypothesis.

Sonnet 128, which Mr. Phillips takes as addressed to a man, is undoubtedly addressed to a woman. It irresistibly recalls the engraving on the title-page of the "Parthenia." Shakespeare was obviously very fond of music, and would certainly be interested in the production of this exquisite work.

Mr. Phillips assumes that Oxford had a son whom he could not acknowledge, born before his marriage to Anne Cecil. He connects most of the sonnets with this youth, whose existence he cannot prove.

In "Shakespeare: Handwriting and Spelling," Mr. Rendall makes a detailed study of Oxford's handwriting and orthography, with two facsimile pages. As six signatures are all that we possess of Shakespeare's writing, comparison is necessarily very difficult, for it is a well-known fact that most people write their signature worse than they write anything else. Sir Thomas Hanmer, whose "Garden Book" was reviewed last month in these columns, spelt the same word differently nearly every time he used it. Probably most people of his time did the same. Stratford Grammar School was capable of giving "our pleasant Willy" a good education, and, in spite of the enthusiastic advocacy of Bacon and Oxford in these and other books, pilgrimages to Stratford seem likely to continue.

C. K. J.

THE LANDSCAPE OF ENGLAND, by CHARLES BRADLEY FORD. (London: Batsford.) 12s. 6d. net.

The latest volume in the "English Life" Series is one of the most ambitious and one of the most successful. In the foreword Mr. G. M. Trevelyan reminds us that "the art of photography has now reached a point when it can tell the inner truth about the beauty of buildings and even of landscape in such a way as to render the very spirit." This is not saying too much: there is scarcely a photograph in the whole book which could be bettered. In addition there are many beautiful drawings by Brian Cook, including a coloured frontispiece.

Mr. Ford manages, within the modest compass of 67 pages, to give a really readable account of every district of England. His letterpress does not consist, as it easily might have done, of a mere list of names, but he contrives to present in few words the characteristics of the five divisions into which he has grouped the various counties.

In Northern England, "the largest section under review . . . and the most emphatic in its physical contrasts," while laying before us the exceeding beauty of the Lake District, he does not forget the great manufacturing towns of Yorkshire and Lancashire. And he reminds us of Henry VIII's amusing description of Lincolnshire as "one of the most brute and beestialic of the whole realm."

The Midlands, "probably the most typically and intensely English," are "largely rural and agricultural," with "curiously self-contained areas which are among the most intensively industrialized in England." In strange contrast to these is the survival at Cradley of the cottage industry of chain and nail making.

Mr. Ford extends the usual boundaries of East Anglia to include the counties of Cambridge, Huntingdon and Essex. In Bishop Hall's "sweet and civil county" of Suffolk there is an extraordinary survival of the prehistoric industry of "flint-knapping." "In some cases it has been practised by the same families, still of a distinctive racial type, for many generations; and it is a curious anachronism that gun flints are still made in Brandon for export to the East."

In treating of the Home Counties and South-East, only a few words are spared for "London—that irregular dark smudge on the map." It will have been forgotten by many readers that the steward of the Chiltern Hundreds used to be responsible for suppressing bandits in the neighbourhood where "the indigenous country craft of chair-turning with the primitive pole-lathe is still practised." In Southampton "at the chapel of the 'Maison Dieu,' the Anglican service is still read in French for the benefit of Walloon immigrants."

It is remarkable that Wiltshire, now one of the most thinly populated counties of all the West Country, "was of predominant importance in prehistoric times." Devon, also very rich in palæolithic remains, "produced the famous company of sea-captains that included Drake, Hawkins, Grenville, Frobisher, Gilbert and Raleigh."

C. K. J.

BEAUTIFUL BRITAIN — "DAILY TELEGRAPH" PICTORIAL SUPPLEMENT, JUNE 12th

This was a great opportunity for a newspaper to produce something beautiful with all the materials at hand: well selected photographs, adequate text, including a few stirring words from Mr. Stanley Baldwin, all spoilt, however, by a standard of printing far below that of the *Daily Telegraph* itself, aggravated by hopelessly inartistic arrangement of illustrations, with advertisements cut into the pictures here and there, the whole having the appearance of a boy's attempt at a jig-saw puzzle. It is a pity that these great newspapers, in spite of their unrivalled resources, do not realize that the preparation of a supplement of this kind cannot be produced creditably by merely throwing together good pictures and text without the admixture of artistic instinct and knowledge.

T. L. H.

BOOK REVIEWS

TUSSCHEN VUUR EN MAAN, TWEE VERHALEN VAN A. ROLAND HOLST, met zes houtsmiden van J. BUCKLAND WRIGHT. (Large 8vo, pp. 64 + plates 6). (Maastricht: De Halcyon Press, 1932.) Florins 7.50.

This book affords an opportunity of further appreciating the distinguished wood-engraving of J. Buckland Wright. The six blocks are even more delicately engraved than those which illustrated the edition of "Poe's Tales" reviewed in *Apollo* in December, 1932, from the same press. The illustrations to that collection were more or less in the nature of obvious suggestions; in the present case they are much less so. There is more subtlety of inspiration to match the subjects of the text. The author was before the war at Oxford and was, and still is, a great admirer of W. B. Yeats, many of whose poems he has translated into Dutch. He is outstanding among the younger poets of Holland, and the prose of these two stories of "Between Fire and Moon" is of a poetical nature such as is associated with that of Yeats, and Lady Gregory's "Gods and Fighting Men." The titles of the two pieces are "Abandoned" and "The Song from Beyond the World," and these indicate their nature and their sentimental relation to the sources of their suggestion. These sources account naturally for the quality of the six woodcuts with their mysterious wan figure suggestions amid equally mysterious poetical landscapes. The technique is of even a more refined character than that of the Poe pictures and completely in the vein of the two stories. The book is the fifth Dutch publication of the Halcyon Press, printed at Maastricht by A. A. M. Stols, the first edition being signed and limited to seventy-five copies on hand-made Barcham-Green paper and numbered, fifty only being for sale.

BEETHOVEN, by ALAN PRYCE-JONES. (London: Duckworth.) 2s. net.

"Let us now praise famous men. Such as found out musical tunes." During the last few decades it has become fashionable to depreciate the great dead. On the occasion of the centenary of Beethoven's death, several newspaper critics, who knew enough to know better, wrote of him as they would not have dared to write of a contemporary. Mr. Pryce-Jones has compiled his little book on similar lines. Of Beethoven the man and the composer he seems to understand little or nothing. All that he does is to repeat the opinions of writers who never met Beethoven or anyone who knew him.

Fortunately, we have the accounts of Beethoven by Wegeler, who knew him from boyhood, and Weissenbach, who became acquainted with him in Vienna in 1814. Then it must not be forgotten that Czerny, who shared with Ries the distinction of being Beethoven's only professional pupils, handed on particulars of Beethoven's personality to his own pupils, the last of whom, Leschetizky, died in 1915. Leschetizky, who always spoke of Beethoven with unbounded respect, used to say that Czerny had told him so much about Beethoven that he almost thought he had known him himself.

All these trustworthy sources of information prove the falsity of the impression that Mr. Pryce-Jones tries to produce. According to him, Beethoven was "graceless," yet he made numbers of friends, and was treated as one of the von Breuning family by their charming mother.

"Apart from music, Beethoven was an extremely stupid man." Yet, at nine years of age, he was reading Cicero's letters six weeks after he had begun to learn Latin. Mr. Pryce-Jones's critical faculty is peculiar. He classes together Beethoven, Shakespeare, Dante and —not Aeschylus, not Pheidias—but Rimbaud. As well compare Titian and Aubrey Beardsley!

With regard to Beethoven's moral character Weissenbach tells us that he was "spotless." Then we have the known fact that Ries entrusted to him his young son as a pupil. Further, if he had been a person of dubious morality, the most exclusive aristocrats in Europe would certainly not have allowed him to associate with their wives and young daughters. Weissenbach was an army doctor, and his testimony altogether rules out the dastardly suggestion on pages 31 and 32 of this book.

At some time, besides the "fearful attack of typhus," Beethoven had smallpox: perhaps these two illnesses caused his deafness. Since it was intermittent it seems as though it may have been originally catarrhal. A little reticence as to the details of his last illness would have been in better taste. The following extracts are translated from Weissenbach's account of Beethoven.

"He once had a fearful attack of typhus: the shattering of his nervous system and the grievous damage to his hearing date from this time. His character entirely agrees with his magnificent gifts. Never in my life have I met a more childlike nature allied to such a strong and obstinate will. He clings to all that is good and beautiful through an innate impulse which far surpasses all education. Desecration by thought, word, or deed of what he loves and honours rouses him to rage, resistance and even tears. Nothing in the world, no earthly eminence, riches, rank or position can dazzle him. I need not remark that money has no value for him except to supply his needs. He never knows how much he requires or how much he gives away."

Besides this external evidence we have the internal witness of his own writings. No one who was a cad, a liar, a snob, or a hypocrite, could possibly have written the Adagio of the Emperor Concerto, to mention only one of his extraordinarily rich compositions. He was blessed, or cursed, with the artistic temperament to an unusual degree, and the quick changes of mood which surprise Mr. Pryce-Jones were due to this—not to hypocrisy.

It is better to praise famous men.

C. K. J.

CHARMES ET LEÇONS DE L'ITALIE, par MAURICE DENIS. Cr. 8vo., pp. 200 + plates 32. (Paris, Librairie Armand Colin, 1933). Sewn, f25.

The impressions of the lure of Italy of so accomplished an artist, observer and writer as Maurice Denis cannot fail to be of definite æsthetic value. The direct successor of Puvis de Chavannes in the peculiarly modern French art of decoration, with his work on the Théâtre des Champs-Élysées, the Petit Palais, Saint-Paul de Genève and Saint-Louis de Vincennes, could not fail to produce a dissertation on Italy of the greatest possible value. The author's opinions are the result of visits to Sicily, Rome, Siena, Florence and Padua, extending with breaks from 1921 to 1931. To these he has added chapters on the spirit of Saint Francis in art, and on the importance of subject in religious art generally. The illustrations include sculpture, architecture and pictures

of the masters, and several very charming drawings of landscape and architecture by the author, revealing a faculty of actuality which goes to support the relevancy of certain features of his own great decorations. The book is a welcome addition to the publisher's "Collection Ivoire."

K. P.

ALBERT SAMAIN: DES LETTRES, 1887-1900. (Paris, Mercure de France). 12 francs.

There is a certain not uncommon type of Frenchman who would sooner make love to an ugly woman than write an ill-constructed letter. To such men even a brief personal note, if badly or clumsily written, would be a self-indictment of a clumsy and disordered mind. The poet Albert Samain, to judge from correspondence now published for the first time, seems to have been one of these fastidious letter writers. Perhaps, indeed, it is a tendency only to be expected of so self-conscious and carefully mannered a poet; and it is a little surprising to discover in his letters a simplicity and freedom from vanity that is not always to be found in his verse.

The correspondence in this volume dates from 1887 to 1900, the year of Samain's death at the age of 41, and includes letters to François Coppée, Henri de Régnier and Anatole France. Several of the letters are of particular interest to English readers because they refer to Samain's efforts to translate from Rossetti, and contain an appreciation of that poet from an unusual point of view. The book is well produced, and the editor has had the good taste not to encumber his material with unnecessary notes.

G. G. W.

ARTISTS AT WORK. Edited by STANLEY CASSON. (London: G. Harrap & Co., Ltd.). 5s.

Since one knows that the B.B.C. discussions are carefully censored and rehearsed, they have not quite the interest that might otherwise attach to them. The spontaneity is forced and unconvincing. In the circumstances it was hardly to be expected that the series of broadcast dialogues which Mr. Stanley Casson has published under the title "Artists at Work" would quite avoid the fall between the stools of the spoken words and written "literature." Mr. Casson does his best to introduce an atmosphere of the studio, though in effect he sounds rather like a benevolent schoolmaster putting his best pupils "through it"; disguising the "I'm telling you" with a genial "do tell me!" He discusses "Sculpture" with Mr. Frank Dobson; methods of Engraving and Etching with Mr. Henry Rushbury; Painting with Mr. Charles Rutherston; and Portrait Painting with Mr. Edward Halliday. Both Mr. Rushbury and Mr. Rutherston manage to acquit themselves of their probably none too congenial task with considerable success, their contributions contain much that is of value. The least satisfactory discussion is with Mr. Frank Dobson who *inter alia* delivers himself of the following:

"Take one or more shapes—say, an egg and a match-box—and place them together in relation as things in three dimensions. If these forms, even the egg and the matchbox, are so arranged and assembled that they produce beauty—and by that I don't mean physical beauty—then that result is sculpture."

To which Mr. Casson replies: "Yes, I see." His reply is even more extraordinary than Mr. Dobson's definition of sculpture.

H. F.

THE VILLAGES OF ENGLAND. By A. K. WICKHAM. (Second Edition Revised.) (London: B. T. Batsford, Ltd.). 12s. 6d. net.

A new body of readers will welcome the second edition of this charming book, which was first published in 1932. The author's aim is not merely to supply a picture book of beauty spots but to tell the meaning of what we see in his numerous illustrations. A knowledge of history is well served by his chapter on Place Names. Celtic names were usually descriptive of topographical features such as *combe*, a valley, or *tor*, a peak; they are found usually in the western part of our island. *Ing*, *ham*, *ton* down to *worth* are English and are suffixes to the names of the men or tribe settled in the place; *Reada's* men, for instance, settled at Reading. The Scandinavians give us many a *by* and *thorpe*. Norman influence often emphasises the name of the lord who held the manor; the author says there are over 700 villages with such personal names.

Another scientific aspect of the book is found in the coloured maps at the end, where the surprising variety of our geological structure is revealed at a glance. Streaks of clay, chalk, oolite, lias slope to the south-west, while rock and stone stand as a resistant backbone in the centre and South Wales. This map gives the key to the materials used in building of houses in our villages and makes the author's study a matter of keen interest.

Turning to the illustrations, we fall into choosing our favourites. Villages were not built to look at but to live in, to work in; their economic function was their primary cause of their existence, and we can see in them more than meets the eye if we remember the dominant place which agriculture once held in our country's life.

The beauty of the village is a quality imparted by Man's appendix to Nature's forms; he makes scars which Nature heals; he plants buildings which Nature decorates and mellows; he attains to beauty without aiming at it. Our author's book demonstrates the result of this happy partnership.

W. L. H.

PORTRAIT PAINTING by MARGARET FITZHUGH BROWNE. (London: Sir Isaac Pitman and Sons, Ltd.). 15s. net.

Artists, it seems, are now more busily engaged in teaching and writing about art than in active practice. One cannot learn art at all, and craftsmanship is acquired mainly through practice, the apprentice learning more from seeing a master at work, or doing the "donkey work" for him than from any theoretical study. That is one objection to the type of book under review. Another is that such books come almost inevitably to being self-advertisements. Here, for example, we find a single colour plate and a large number of very indifferent black-and-white illustrations. Most of the black-and-white illustrations are devoted to the great masters of portraiture—Velazquez, Hals, Gainsborough, Reynolds and the rest; the colour plate reproduces a picture by the authoress! Having made this complaint it is only fair to add that the book contains much that beginners and "lay" persons will find interesting.

H. F.

NOTES OF THE MONTH

COMPARISONS AND CONTRASTS IN CURRENT EXHIBITIONS

Arild Rosenkrantz at the Cooling Galleries; Hamzeh Carr at the Wertheim Gallery; "Artists of To-day" at the Zwemmer Gallery; Arthur Szyk at the International Galleries; Miss Sheila Charles at Messrs. Bull & Sanders Gallery; Violet, Duchess of Rutland, at the W. E. Duits Galleries; Isabel Codrington at Messrs. Colnaghi's, and Ruby Boardman at the Wertheim Galleries; Emma Ciardi at the Fine Art Society; Rowley Smart at the Leger Galleries; Daryl Lindsay at Messrs. Colnaghi's; Mr. E. W. Powell at the Walker Galleries; Mr. Ernest Procter, A.R.A., at Barbizon House; Mr. W. P. Robins at Dunthorne; Mr. Lee Hankey's paintings at the Cooling Galleries, and Mr. John Nash's at the French Gallery; Past and Present Students of the Slade School at Messrs. Tomas Harris's Galleries.

Londoners who are sufficiently interested in Art and who can possibly spare the time, should really make a practice of visiting every exhibition, for the reason that such visits would provide them with much sustaining and entertaining food for thought. They challenge comparisons and thus increase the significance of each exhibition. Take, for example, Baron Arild Rosenkrantz's exhibition of pictures at the Cooling Galleries and Mr. Hamzeh Carr's paintings at the Wertheim Gallery. The two painters live in two different worlds; they would appear to have nothing in common; yet they are planets circling around the same sun. They both paint abstractions. Baron Rosenkrantz's "planet" is a somewhat nebulous, but entirely anthropomorphic sphere, in which all light is either ultramarine blue, alizarine red or chrome yellow, with here and there an emerald green accent. (I hope the artist will not write a letter to the Editor to say that he has used none of these pigments; but if he has not, he has used others equally opposed.) Baron Rosenkrantz's vision is apocalyptic, but nearer to the late William Adolphe Bouguereau's or Holman Hunt's than to Dürer's conception of the esoteric mysteries. Mr. Hamzeh Carr, who comes to us from Egypt, is also concerned with an esoteric mystery—the mystery of form. He will have nothing whatever to do with its human associations. He is, as he tells me, tired of associative form. He invents cubic, spherical, cylindrical and other geometrical "bodies," and relates them to each other in space. If the spectator discovers architectural, plantoid or other growths in the shapes, that is his misfortune. Mr. Carr seems to be "after" much the same thing as Monsieur Picasso, except that the latter's shapes are in his latest phase distinctly anthropomorphic. The difference between Mr. Carr and Baron Rosenkrantz is clearly indicated by the titles they give their pictures. Mr. Carr calls each and every one of his "Composition"; Baron Rosenkrantz has titles such as these: "Materialism"; "Wisdom"; "The River of Life"; "The Altar of the Soul"; "Eucharist." He, it would seem, paints pictures for nuns—except St. Theresa; Mr. Carr paints pictures for—well, that is precisely the question. I cannot answer it except to say that his art, like that of Mr. Paul Nash's "Unit One" group, presents an infinitely more significant phase of modern Art.

"UNIT ONE" AND MR. SZYK

An interesting exhibition of this abstract type of art in which Mr. Nash, Mr. Henry Moore and other members of "Unit One" are represented, is to be seen under the generic title "Artists of To-day" at the Zwemmer Gallery. The *raison d'être* of this show is to demonstrate the integration of painting, sculpture and the decorative arts based on the nature of the materials and modern ideas of form, and not on tradition. The exhibition, which includes amongst the painters Edward Wadsworth, Tristram Hillier, Ivon Hitchens, Ben Nicholson, David Jones and Frances Hodgkins, amongst the sculptors, Barbara Hepworth and Leon Underwood, embraces pottery by Staite Murray, K. Pleydell Bouverie, John and Vivian Cole, and D. Braden; fabrics by Phyllis Barron, Enid Marx, Dorothy Larcher; rugs by Marion Dorn; and wallpapers by Edward Bawden; and the equipment is by the architects Wells Coates and Pleydell Bouverie. These names are sufficient to indicate the general atmosphere of the show, and only coagulated bias—if one may so characterize the spineless inertia of prejudice—would deny it an æsthetical unity and beauty of a high order. I confess, however, that I am left in doubt, as regards the pictorial and sculptural elements. That is to say, whilst admitting the "fitness" of these elements as parts of a whole, the works individually considered remind me a little of the "bread" manufactured for diabetic sufferers, which is, I am assured, nourishing but which tastes "empty." Probably because it has no "sugar." And so we come again to the problem whether in pictorial and sculptural art the "sugar" of associative values is not essential for enjoyment. The fact remains that in this exhibition, for example, Mr. Moore's and Miss Hepworth's statuary fit in admirably so long as you do not regard them as individual works; and also that whilst practically all the paintings take their place more or less satisfactorily in the general scheme, only Mr. Paul Nash's water-colours retain one's lasting favour; or, if not "one's," at all events mine. The others begin to worry, and Mr. Hitchens even manages to look sentimentally "sweet" and uncertain in its form.

To go from this very modern exhibition into that of Illuminated Manuscripts by Arthur Szyk at the International Art Galleries in St. James's Street is to step right back into the Middle Ages. Mr. Szyk is a Polish Jew resident in Paris. His illuminations look as if they had been done for that mediæval Duc de Berry to whom we owe the "Très Riches Heures." He speaks the language of the mediæval artists as naturally as if he were a Mediæval Netherlander. There is no sign of strain, which is to say that a little closer inspection reveals the fact that his "language" is—within the idiom—original. The principal works are "The Statute of Kalisz" embodying the privileges granted to the Jews by Boleslaw the Pious, Grand Duke of Poland, in 1264, "The Covenant of the League of Nations" in French and English, and the history of "Washington and His Times." To describe these things I should need many pages, for, in keeping with the idiom, each

A P O L L O



PORTRAIT OF LADY ISABELLA MANNERS
At Messrs. Duits' Galleries

By Violet Duchess of Rutland

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"miniature" is full of detail, each detail laden with associative interest. Mr. Szyk's art is a challenge to all that modern artists hold dear except one thing, and that is of utmost importance. Mr. Szyk, having gone back to the Middle Ages, and the modern artists having advanced from the Realism and Naturalism and Impressionism of the nineteenth century, meet again on that common ground which makes of the picture *primarily* a real thing and not an imitation or an illusion of something else. Mr. Szyk's show should on no account be missed.



SPANISH DANCE

By Sheila Charles

(Bull and Sanders' Gallery)

FIVE WOMEN ARTISTS

Once more one experienced a violent contrast on entering, after this mediævally modern spectacle, the exhibition of Paintings by Miss Sheila Charles at Messrs. Bull and Sanders' Gallery in Cork Street. This is Miss Charles's second exhibition, and she is only half-way through her "teens"; a remarkable youngster. I have no reason to doubt the good faith of those who tell me that she is a "perfectly natural" young girl, which I take it means that she is not visibly abnormal. Her painting, nevertheless, indicates an abnormal power of visualizing the world she admires; that is to say, the world of fashionable women and smart young fellows. I believe she has been no nearer Spain than Eastbourne, and she makes the latter locality do duty also for Biarritz or Deauville. At all events she knows the typical Spanish dancers, and her seaside young ladies look as if they employed Paquin. All this subject matter, however, is presented in a form which shows real æsthetic sensibility; representation being in every case expressed in the language of the paintbrush rather than in the language of nature simulated by the brush. There are still immaturities, of course, and thank goodness, but a picture called "The Feathered Hat" shows that she is growing up and that, if she continues in this path, she will become an artist with which the future will have to reckon.

VIOLET, DUCHESS OF RUTLAND

And now from the very young feminine soul to that of another who was grown up when King Edward was still the Prince of Wales; in other words to Violet, Duchess of Rutland. This lady's exhibition at the W. E. Duits Galleries embraces pencil-portraits of celebrated persons from the days of "The Souls" onward, and so we have likenesses of all sorts and conditions of

important people including such various types as the late Marquis of Salisbury, Cecil Rhodes, Arthur Balfour, Rudyard Kipling, Paderewski, Yehudi Menuhin, the boy violinist, Mary Pickford, Lady Diana Manners, in many different rôles, and a large number of beautiful women and children. There is no doubt that Her Grace is a charming draughtswoman, intensely feminine and so passionately devoted to "the beautiful" that she would fain invest even men with its feminine quality; but as she confines herself to the pencil and wields it with real taste one can enjoy the masculine portraiture almost as much as the others.

Three other exhibitions by women artists may logically be noticed here, namely, etchings by Miss Isabel Codrington at Messrs. Colnaghi's, paintings by Miss Ruby Boardman at the Wertheim Gallery, and paintings by Signora Emma Ciardi at the Fine Art Society. Miss Codrington is happiest in her etchings when she deals with tree silhouettes, the interlacing branches of which giving an opportunity for natural linear patterns, as in "Early Spring" and "The Broken Hedge." She has, however, rather the tendency to put too much work into her plates and to rely on dots and dashes for her tone. Miss Boardman's talent is distinctly individual: she paints in a broad flat manner, and makes her portrait heads over life size. In only one case, that of the portrait of "Miss Lydia Sherwood," is this enlargement not disturbing. If the artist reduced the proportions to the normal, and if she insisted on the flatness with greater logic, her manner would be exceptionally attractive. London must by now be familiar with the charm of Signora Ciardi's Venetian subjects. She paints in a loose, impressionistic technique and has what I suppose one must call a "knack" of suggesting the intenseness of the evening sun over the Venetian scene. In her imaginative subjects she recalls the Venice of Pietro Longhi's time rendered with a touch of Watteau's elegance. Her art is almost pure convention, but at least a pleasing one.

PARIS AND AUSTRALIA

In contrast with Emma Ciardi's oils of Venice we have, at the Leger Galleries, an exhibition of "Paris of Yesterday" and other water-colours by Mr. Rowley Smart. This artist's water-colour technique is conspicuously not in the English tradition and in this case none the worse for that; but he is after all an Englishman, and it would seem that Continental artists are, as it were, constitutionally unable to handle the medium. Mr. Smart manipulates it with conspicuous skill, recalling nevertheless in some subjects the calligraphic touch of Raoul Dufy, and like Dufy he is happy when he *applies* his art, as he has here done to a Faience plate representing "The Return of Tom Bones." Whilst amongst the general subjects there are several attractively designed shipping scenes such as "The Dry Harbour," the "Renavelle," and "Fishing Nets," it is in his rendering of old Paris that he excels. Paris streets are much more "crazy," or at least can be so, than London streets. Where London streets are neither grand, nor businesslike, nor respectable, they are merely squalid; but in Paris even squalor looks fantastic or absurd. Mr. Smart makes the most of these facts. There are many excellent street views, but "Rue Feuillatines," with its

posters, the "Rue Mouffetard No. 1," with its giant props, and "Le Bestrot," which has two green tubs to enliven its mediæval decay, the artist has most skilfully wedded æsthetics with association.

And now from an atmosphere heavily charged with humanity we come to Mr. Daryl Lindsay's water-colours of Australian landscape at Messrs. Colnaghi's. Mr. Lindsay, who is a brother of Lionel and of Norman Lindsay, both well known in this country, is a skilful water-colour painter; but the interest in his paintings is, for us in England at least, mainly topographical. He presents to our curious eyes the Australian and the Tasmanian scene, and to our surprise we find it much more English than we imagined, more especially in respect of the Tasmanian landscape and the Australian townscape. "The Yarra, Richmond, Victoria," with its view of factories and power stations, might be in the Midlands; "Picnic Races, Mowbray, Tasmania," might be anywhere in England; "Farmyard, Ross, Tasmania," is indistinguishable from an English farmyard; "Landscape, Cressy, Tasmania" suggests a Scottish scene, and so forth. It is only in the effect of light that one may perhaps distinguish a slight difference. Such a view as that of "Central Tasmania," however, suggests the inhuman aspect of the "wide open spaces."

* * *

Topical interest characterizes the able workmanship of Mr. E. W. Powell's water-colours at Walker's Galleries. Mr. Powell, who is Art Master at Eton, has taken part in two Hellenic cruises and has brought back from them some interesting records of the Hellenic scene. The general level of the exhibition is admirable and makes preferences, other than topographical ones, purely personal.

Newcomers on the field of water-colour painting are Mr. Ernest Procter, A.R.A., who holds his first exhibition of water-colours at Barbizon House, and Mr. W. P. Robins, R.E., who shows his water-colours at Dunthorne's Rembrandt Gallery. In both cases the surprise is a pleasant one. Mr. Procter's landscapes are boldly handled, and show a particular interest in the drawing of trees. They are, in contrast to his oil paintings, "matter of fact" and strong. The tree silhouettes in "Chalmington No. 2," the curious patterning of "China Clay Heap," and the stormy feeling of "The Road to Beaminster," make these three subjects particularly attractive. Mr. Robins's water-colours are less bold, more "in the tradition" but nevertheless pleasing. He has a good sense of light and distance, and uses the medium with obvious skill, which shows itself especially in the treatment of the various skies. "Chalk Pit," "The Blyth, Walberswick," "Blythburgh" are three excellent examples of his talent, whilst "The Shot Tower" proves that he can make a good picture without the help of the "natural" beauty of a landscape.

It is not without interest to compare the works of painters belonging to two different generations and to see whether the "air" of their respective beginnings has affected them. Thus the paintings of Mr. W. Lee Hankey at the Cooling Galleries and the paintings by

John Nash at the French Gallery clearly prove the influences of this "atmosphere." Mr. Lee Hankey belongs to a generation that was thrilled both with the significance of subject matter and of technique, a generation which was thrilled by suggestion; Mr. John Nash, on the contrary, has grown up under the influences of "post-impressionism," of "significant form," and all that. His generation is thrilled by stark statement. Pictures by these two artists could not "live together"; they require even in the spectator a different mood. Mr. Lee Hankey's work is emotional, as shown clearly in the type of the peasant women he loves to paint. His landscapes, too, have a romantic air. "Bay of St. Tropez," "Ramatuëlle," and "The Rising Moon" may be selected as typical of his dramatically decorative conception. My personal preference, however, is for the kind of technique he has employed in "Washing Up," which is much harsher in its contrasts, and more "bitter-sweet" in its conception. Mr. John Nash's paintings offer more intellectual than emotional enjoyment. They show in their carefully selected and delineated forms an unremitting consciousness of the picture surface and a curious flatness in spite of the recessions of their planes. This makes some of his paintings, such as, for instance, "Upper Water," look as if they were preparations for a picture rather than the picture itself. But where this flatness is not felt as disturbing it contributes to one's enjoyment of his very unusual sense of selective design, which makes the commonest scene in nature a stimulating æsthetical entertainment; colour, tone, rhythm and "textures" all contributing to it. Such paintings as "Wormingford—Winter," "Backwater on the Stour," and "Snow on Longdown," and the flowerpiece-landscape, called "Winter," with "Hellebore" as its motif, display the originality of his vision at its best. But Mr. John Nash's generation has a much sterner and more disciplined conception of "beauty" than that to which Mr. Lee Hankey belongs.

EXHIBITION OF PICTURES BY OLD MASTERS AT
PRICES UNDER £200 AT THOS. AGNEW & SONS,
LIMITED

There is no means of relating commercial to æsthetical values except the state of one's own pocket. No price is too high for a picture that pleases one, and none too low for a picture that does not. If the social economic crisis through which we are passing has done nothing else, it has at least helped to bring this truth home to picture collectors and dealers alike. Messrs. Thomas Agnew have now joined the ranks of those dealers who, very sensibly, put picture lovers at their ease by stating the maximum prices they will be asked beforehand, and so preventing that "sinking feeling" which is apt to attack all but the wealthiest when they enter a Bond Street picture gallery. Æsthetical pleasures are, whatever experts may say to the contrary, purely personal and should be cultivated as frank self-indulgence and not as concealed investments. It is perhaps true that none of the pictures in this exhibition would to-day fetch more than two hundred pounds in an open market; it may even be true that many of them would fetch less; but these fluctuations leave the real, that is to say, the æsthetical, value unaffected. Take for example the

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PORTRAIT OF A LADY
(At Messrs. Agnew's)

By Mary Beale

"Adoration of the Magi" of the "Dutch school about 1500." It is obviously not attributable to one of the great masters; it is, in fact, not a "great" picture, but it is a sincere one. Speaking without having gone into the question, I do not think it is a contemporary copy or a copy at all. It is original in its feeling, and the little landscape with the evening sky in the top left-hand corner alone makes me wish I might possess it. Then there is a very different thing, a "Portrait of a Lady," by Mary Beale, of estimable and amiable memory; as good a bit of painting as any woman ever did and worthy of her master Lely; a strong and harmonious piece of work. Then there are "A Pair of Overdoors," by J. F. van Bloemen, confirming the justice of his nickname Orizonte, for they are horizontal both in shape and the skilful and delicate manipulation of the distances. Such pictures, of course, depend on the architectural space one may be able to give them. That is true also of the Swagger painting by Sebastiano Ricci, called "A Legend of St. Augustine." It would be a good thing, in fact, if we could get back to the idea of using old masters either as decorations and not as museum pieces; or for the sake of their associative, rather than their æsthetical value only. Many a picture that might be of the greatest associative interest—such as here, for instance, Moroni's "Portrait of a Man," or Moretto's "Man in Armour," both far from negligible æsthetically—is now frequently despised and rejected and even destroyed.

Messrs. Agnew's exhibition, which includes also works by the early less known English masters, deserves at any rate attention on both æsthetical and associative accounts.

The Summer Exhibition at Barbizon House is of some importance, seeing that it contains new works by Sir George Clausen, Sir Charles Holmes, Mr. Wilson Steer, Mr. William Nicholson, Mr. Lucien Pissarro, Mr. Ernest Procter, Mr. C. R. W. Nevinson and Sir John Lavery. For associative reasons Sir George Clausen's unfinished portrait of the late Edmund J. Sullivan is most notable; it is a tribute from one fine artist to another, and an extraordinarily good portrait. As a matter of personal preference Sir Charles Holmes' "Stoneyfield, Teesdale" comes next. It seems to me one of the best things this much occupied authority has every painted. It is extremely simple in design and range of colours, but correspondingly effective. Mr. P. H. Padwick's landscape "Rye" stands in very effective contrast to Sir Charles Holmes's. It is in the artist's usual eighteenth century manner, but has more colour in its lighting than is usual with him. Whilst Mr. C. R. W. Nevinson's "Winter afternoon, Manhattan," though striking through the thousands of lights in the skyscraper silhouettes, is made a little restless owing to the foreground detail of masts and rigging, his Paris night scene, "Paris: La Nuit" has equal effectiveness, but with the necessary æsthetical composure. Mr. Lucien Pissarro's "A Footpath in November, Grayshott," Mr. Ernest Procter's "North Corner," Mr. Robin Wallace's "Berkshire Downs," Mr. John Cole's "The Sunk Garden," Mr. Harry Bishop's "Dover Harbour," Mr. Oliver Hall's "March," Mr. Stephen Bone's "St. David's Cathedral" and Mr. Robin Wallace's "Berkshire Downs" are all exceptionally good examples of these old and young artists. This pleasant show is rounded off by a good portrait "Marita," by Miss Ethel Walker, and several admirable still lifes, notably Mr. William Nicholson's "Pine and Tomato" and Mrs. Dod Procter's "Shell Flowers."

THE ROYAL COPENHAGEN PORCELAIN COMPANY LTD. has had the good idea of inviting the Editor of the *Studio* to arrange a group of table decorations for them with their own manufactures supplemented by Mr. Georg Jensen's silver, Mr. Just Andersen's pewter and bronze; by Mr. A. J. Rowley's dining room table; Messrs. Goodyear's of Bond Street flowers, and table mats by the Misses Fletcher, Withusen and the White House.

Mr. Holme has conceived his tables as æsthetical unities, each representing a separate scheme. There is for example a dinner and tea table covered with a dull green and rose-coloured cloth, set out with a "Joachim" set of hand decorated gold on ivory-coloured china; with silver by Jensen and a charming celadon jar with pink and mauve flowers. The tea set in Jensen's silver has predominantly conic shapes. Another dinner table has china decorated with grey, red and gold circles, and accents of sprigs on white ground. This is set out with green Danish glass on little pewter trays, which prevent the polish of the mahogany table from being marked. This table has a spray of orchids in a green glass bowl. And so forth, the general effect of each scheme, including one with a large bowl of real "everlasting" flowers and Riviera fruit, a most effective arrangement, would obviously enhance the pleasures of the breakfast, tea and dinner table.

APOLLO

THE LEGER GALLERY

At the Leger Gallery Mr. Knighton Hammond, who enjoys perhaps a greater reputation abroad than in his own country—he was mostly in the South of France, and pictures by him are in public galleries as far apart as New Zealand and Serbia, Paris and Cleveland, Ohio—exhibits pastels, oils and water colours of English, French, and Italian landscape all characterized by a skilful suggestion of light and brilliant sunshine. His handling of pastel is in this respect particularly satisfying. He also shows a few oil paintings amongst which the flower piece "An Autumn Bunch" deserves special mention on account of the subtle harmony of its colour arrangement. H.F.



VENETIAN BOATS

By Knighton Hammond

AN EXHIBITION OF OLD ENGLISH FURNITURE

The exhibition of Old English furniture, needlework, silver, porcelain and precious stones, which opened at Messrs. Mallett & Sons' Galleries at 40, New Bond Street on June 19th, should have as great appeal for lovers of old and beautiful objects as any of the four exhibitions that have preceded it.

Collectors of furniture now undoubtedly concentrate on simplicity of form and rich colouring rather than on over elaboration, either of carving or inlay, and consequently form, colour and condition have been the guiding principle in the selection of the pieces exhibited.

There are, however, one or two items of an ornate character. One in particular is a superb Charles II cabinet of scarlet lacquer, decorated in gold and silver in the Chinese taste, and mounted on a rare carved wood and silvered stand. This cabinet, which is still further embellished with finely engraved hinges and lock plates, is without doubt the finest piece in the exhibition.

Oak is represented by several delightful small pieces; while there are also some outstanding examples in marquetry of the Stuart period, notably a pair of large

William and Mary mirrors, formerly the property of the late Mary Duchess of Sutherland.

Finally, mention should be made of a small but choice collection of Chinese and European porcelain, and a case containing Stuart and early Georgian plate and a few attractive pieces of foreign origin.

As in previous years the proceeds of the entrance money will be given to the National Art Collections Fund. W. M.

OUR COLOUR PLATES

THE SWAN INN BY WILLIAM SHAYER, SENIOR

By the courtesy of Messrs. H. Blairman & Sons, of King Street, St. James's, we are able to reproduce (facing page 28) this beautiful painting by William Shayer, Senior, the well-known painter of rural life. He was born in Southampton in 1788, and like many another eminent painter, was entirely self taught. He was a most prolific worker and found a ready sale for his pictures, which were all well composed and notable for their unmistakable English characteristics, on account of which his work was much appreciated by Americans, who purchased many of his finest canvases. Shayer showed his first exhibited pictures at the Royal Academy in 1820, but in 1825 he began to send them to the Royal Society of British Artists, of which institution he became a member in 1830. His last painting was exhibited at Suffolk Street in 1870 and shortly afterwards the loss of his sight obliged him to cease work. He died on December 21st, 1879, at the age of ninety-two.

EXHIBITION OF OLD CHINESE PORCELAIN AT MESSRS. FRANK PARTRIDGE & SONS' GALLERIES

By permission of Messrs. Frank Partridge & Sons we publish a colour reproduction (facing page 50) of a magnificent example of Chinese art, one of 114 choice specimens now on view at 26, King Street, St. James's. It is called a black hawthorn beaker, a vase of the most noble simplicity, the black background of which is entwined with a lovely design of prunus tree, the roots of which springing from the base wind themselves round the body, with the masses of blossom in pale green and white creeping round in the opposite direction.

This is a very remarkable exhibition, consisting of rare examples of vases, figures, dishes, birds, belonging to all the great periods of Chinese art.

It is impossible in a short space to refer to the exhibits in detail, but one cannot help mentioning No. 54, a very beautiful specimen of a Dutch boat under sail, enamelled in yellow aubergine and green. The period is K'ang Hsi, 1662-1722. It was formerly in the collection of Mr. J. Pierpont Morgan.

We advise our readers to pay an early visit to this exhibition, even those who feel they know little or nothing of the subject, for surely all really great art, one may almost say everything great, does not require learning for its enjoyment. The simple shapes of these lovely works, together with the brilliant though refined colour schemes, must produce a feeling of exhilaration in all those capable of any aesthetic appreciation. Messrs. Partridge have issued a very interesting and well-printed catalogue of the exhibition, (price 2/6), the proceeds of which will be given to The National Art Collections Fund. T. L. H.

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MESSRS. FROST & REED, LTD., LONDON & BRISTOL



HIGH WATER (GWECK, CORNWALL)
By Stanhope Forbes, R.A.

Messrs. Frost & Reed, Ltd., of London and Bristol, the well-known art publishers, have forwarded us two important new colour facsimile plates, of which we are enabled to give black and white reproductions, which appear on this page.

"High Water" (Gweek, Cornwall), by Stanhope A. Forbes, R.A., will form a companion plate to the very successful work by the same artist entitled "Young Anglers." The size of the colour surface is 18½ in. by 22½ in., and the publication takes the form of 100 signed artist's proofs at £4 4s., already published, and colour prints at £1 1s. each, which will be ready in September next.

"St. Tropez" is a beautiful study by W. Lee Hankey, R.E., R.O.I., whose paintings and etchings are known to a wide public. The first state impression of 100 artist's proofs is already available at £5 5s. each, and the colour prints at £1 1s. will be ready next September.

The quality of these reproductions is so remarkable that the editions of artist's proofs are sure to be sold



ST. TROPEZ

By W. Lee Hankey

very rapidly. Both artists and publishers are to be congratulated upon their respective shares of work in connection with this enterprise.

MESSRS. CHARLES NOTT, LTD., 38, BURY STREET,
ST. JAMES'S, S.W.

All those who understand jade, and consequently love it, will be interested to know that there is at present an unique Exhibition of Chinese Hardstone Carving Art at Messrs. Charles Nott's Galleries, the exhibits including over 180 specimens of the seventeenth, eighteenth and nineteenth centuries. The exhibition will remain on view until July 15th, and our readers will find there some of the most important gems in this art which are at the moment available in Europe. T. L. H.

EXHIBITION OF DECORATIVE CHINESE ART
FROM THE MING TO THE CHING DYNASTIES
—AT MESSRS. SPINK'S GALLERIES

This exhibition will delight the expert in Chinese art, since it contains amongst its cloisonné enamels, its jades, its porcelain, its glass, its lacquer, its amber,



A UNIQUE CLOISONNÉ JARDINIÈRE WITH A
GLOBULAR BODY DIVIDED AT EQUAL DISTANCE
BY THREE RAM'S HEADS

things not only rare but unique, and is if for no other reason for that alone of surpassing interest. Amongst such things may be mentioned a large cloisonné bowl decorated with animals and birds, dating from the middle of the fifteenth century, and bearing the mark of that little-known Emperor Ching Tai, who only reigned six years, from 1450 to 1456. Then there is a K'ien Lung red lacquer jewel casket in the shape of a large barge riding on green lacquer waves. It is a

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most elaborate affair and beautifully carved in lacquer. A horse and cart of the same material and period is probably unique. There is further an eighteenth-century glass vase decorated with phoenixes, trees, peonies and cloud forms on yellow ground; it is in the shape of a "bag of plenty," tied with a red ribbon. The draughtsmanship in this decoration is of astonishing skill and precision. Again there are a pair of K'ien Lung lanterns with painted horn panels and champlevé enamel mounts decorated with flowers and fruit, and a pair of gold sceptres of the same period with three light green jade plaques, beautifully chased and carved. Quite remarkable are two copies of a painting by Chou Ch'en in cloisonné enamel. The interest of these two large plaques is twofold; firstly, they were made in the

is evidently the memory drawing of some European picture of "Samson and the Lion," which I cannot for the moment identify. The "Englishmen" are depicted with headdresses, which look suspiciously as if they had been copied from seventeenth-century ideas of Red Indians!

A Ming Kwan-yin carved in ivory suggests a Gothic "Madonna and Child," except that the Western carver invariably used the convex curve of the tusk for the front view of the figure, whilst the Chinese carver has placed back and front on the sides of the tusk.

There are far too many things to be discussed here. I may, however, say that the glory of the show is a water buffalo carved in dark green jade. For dignity, compactness, design, solidity and vitality it is unsurpassed.



ONE OF A PAIR OF CARVED VASES IN FORM OF
RECLINING ELEPHANT

eighteenth century, and therefore reproduce paintings by a master who flourished at the beginning of the sixteenth century, nearly three hundred years earlier; secondly, they contain inscriptions consisting of two poems, and stating that they were "composed by the Emperor K'ien Lung," one "On the Happiness of Farmers," the other on "Peace and Plenty," the titles of Chou Ch'en's paintings, and "respectfully written by his subject Yu Min Chung." The particular quality of these enamels is their rendering of paintings, their technique differing from the usual methods. It must be confessed that the translation of the poems does not convey their poetical content very clearly, as the following specimen may prove:

"The eastern suburb joins the western neighbourhood,
There are only the Chu and Ch'en clans in the district.
The people they meet are all their devoted relatives,
Who are quite different from the guests of honour."

and so on.

Exceedingly quaint also is a set of seventeenth-century paintings apparently symbolizing different countries such as Annam, Burmah, Portugal, England, etc. In the English subject there appears what

MISS DORA GORDINE AT THE LEICESTER GALLERIES

The illustration on page 54 of a girl's head is by Miss Dora Gordine, who is holding an exhibition of her sculpture at the Leicester Galleries. Miss Gordine's art, much appreciated in this country, is remarkable for its virile simplicity.

THE EXHIBITION OF BRITISH INDUSTRIAL ART AT DORLAND HALL

The Exhibition of British Industrial Art at Dorland Hall, Lower Regent Street, opened on June 20th, and will remain open until July 12th. It is the first exhibition of its kind which has been brought together by selection from the work of contemporary manufacturers, and covers most of the trades which serve the convenience and agreeableness of the home. The exhibits include interior decoration, furniture and equipment, textile fabrics, pottery for use and for decoration, glass vessels, glass applied to interior decoration, silver, lamps and lighting equipment, printing and book production, kitchen equipment,



TWO WHITE FIGURES

Wedgwood

NOTES OF THE MONTH

bathroom equipment, nurseries, and much besides. Special mention may be made of a series of "ensembles" to illustrate the design of rooms, for example, the admirable sycamore bedroom by Oliver Hill (perhaps the best thing in the show), and a "pocket" flat by Wells Coates which is scarcely less pleasing. Others illustrate the nature and possible uses of different materials. The visitor will first discover a gallery in which the materials used in the preparation of the exhibition are worked into an interior design, so that their values in application can be seen more easily. On the other hand, Messrs. Pilkington's have erected a bedroom in which floor, walls and furniture are all of glass. Only an ice-maiden in a myth could inhabit it without going mad, but the meaning of glass and its uses in decoration have never been demonstrated more effectively. But the exhibition is not a stunt exhibition. Its purpose is to destroy by instances an ancient and false distinction between art which is "fine" and art which is only applied; and to show that in resolving this distinction British manufacturers and designers have no equal.

In the lay-out of the interior and the display of the objects the exhibition has succeeded admirably in illustrating those qualities in design which it has required in the work of contributing firms. The exhibition is comprehensive but brief, and it can be seen in half-an-hour or in three hours with none of the exhaustion and indigestion which a visitor usually takes away with him. Covering a wide field in a small space it enables him to follow a "manner" through a series of factory idioms or technical processes, and to discover by comparison when contemporary work is artistically successful, and how and why it fails. For these reasons it is the first show of its kind which provides a critical opportunity.

British industrial art, as here presented, outlives several ancient fallacies which have helped to bring the exhibition together. The first and most dangerous of them is a utilitarian fallacy which has grown vocal in recent years with catchwords like "fitness for purpose," "doing its job," "decency," and other phrases which contain nothing except confused thinking. It argues that the beauty of useful things consists in their being designed for a particular purpose. The beauty only begins in this. People prefer dinner services or silver or glass because they "like" them or think they are "nice," that is for reasons æsthetic; and reject the tea-pot or the table only if it is a flagrant insult to common sense. They are not potters or cabinet-makers, and have only a layman's eye to go by. Utility passing from dogma into practice is the death of art in industry, or beauty in objects of common use. And even by its own standards it has dwindled into efficiency gadgets, which need a pamphlet to explain them and are quite unaware of human frailty. Dorland House is free on the whole from this mania of "Ideal Homes"; but even here objects will be found to show that design in industry is one thing and art in industry another.

A second or technical fallacy varies with the several arts; in architecture it is "structural," in pottery plastic ("pottiness"), in sculpture "direct cutting for the stone." Its first assumption is that materials are to be displayed as they are stimulating to the man who works in them or designs in them; all he need do is

to perpetuate this material appeal in his completed work. And a "not clay" or "not glass" comes butting into art like "not cricket" into manners. Mr. A. J. Penty recently wrote a very interesting protest against the heresy that materials "determine" style. He pointed out that there is no stone style in architecture; stone has been the material of half-a-dozen styles which æsthetically and spiritually have nothing in common. And it must be admitted that a false materialism of this kind is evident more than once at Dorland Hall. The visitor is introduced at once to an orgy, a beautifully arranged orgy, of woods and metals, and charmed into the belief that anything done in them will be a work of art. The ice-maiden's room, excellent though it is, does good service in cooling this ardour and reducing materialism to a striking absurdity. And the exhibits in general discredit it. Their materials set the key, but they do not call the tune; and of this there is a good instance in a white Wedgwood coffee-pot which was selected to represent English pottery in the foreign Press. An early visitor happily called it a lady; he did not mean its bone-china merely, but its lines and its decor and its adverb.

Of the second technical prejudice the usual example is the bridge which is "just structure," and beautiful for that reason. Any manufacture which has its essential technique has the same bias towards an identification of the method with the result, a conviction that technical sincerity is the same as art. People who are addicted to pottery will argue that a shape is a good one if it is obviously thrown; and a dribble of glaze will enhance it. But a visitor to the Pottery section who runs through the thrown shapes will not find that he agrees with all of them. Some of the thrown pots have little else to recommend them, and half-a-dozen pieces which are admirable designs in the round give no intimation that pottery was ever thrown.

And, thirdly, the exhibition is founded on the fallacy of modernism; by which I mean the suggestion that contemporary art tends to conform to a single style, and that this style is in some degree geometric. Any one who walks through the silver and the pottery and the glass will find evidence of a belief that geometry is the clue to all things. There are cups with triangular handles and zigzags related to nothing on earth. Perhaps half the manufacturers have travelled beyond this naïve attachment to a style not understood. Some of them have thought and felt themselves into the specific mood and preferences which constitute contemporary taste; when they thus approach their problem from the inside they are at least in a position when art can begin. The specific taste prefers certain values in decorative art, straight lines set off by curves, an eloquent void, economy of means, the graduation or relevance of tone and tone; and these things have nothing to do with this technique or that, with any demand for utility or with any explicit convention in pattern. They are æsthetic, and in the last recourse moral, arising in an inclination to certain qualities of action and mood, and to those organs of appeal which are most nearly their equivalents in materials and colour and design. In this sense the exhibition is at least a genuine response to contemporary taste; and among its exhibits there are works of art.

W. A. THORPE.

APOLLO



SPODE CHINA GREEN FLOWERS RAISED ON WHITE BACKGROUND. (Messrs. Copeland)
At the Exhibition of British Industrial Art, Dorland Hall



SPODE LORRAINE CHINA WITH A DESIGN OF WILLOW TREES IN NATURAL
COLOURS ON WHITE BACKGROUND. (Messrs. Copeland)

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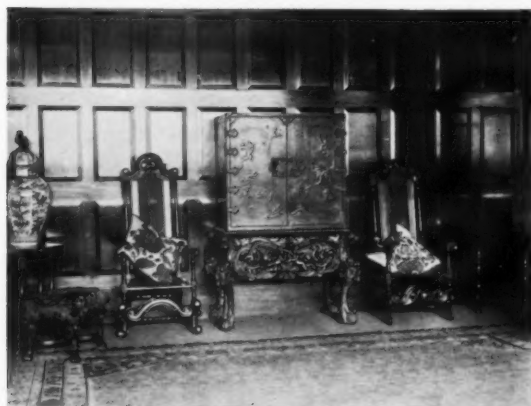
A GUILDFORD TREASURE HOUSE

Probably one of the best-known High Streets in England is the High Street of Guildford, the ancient capital of Surrey, with its Guildhall and Town Clock, Abbot's Hospital, the finest Jacobean hospital in England, and the Royal Grammar School founded in 1509. An incessant stream of motorists, representing all parts of the world, passes daily through this famous High Street.

Near to the Guildhall, connoisseurs of old English furniture find the spacious galleries of Messrs. W. Williamson & Sons, whose business dates back to 1760. During the last hundred years the threshold has been crossed by multitudes of eminent people who have spent hours enjoying the remarkable variety of treasures of genuine antiquity and beauty.

Last year Her Majesty the Queen honoured Messrs. Williamson with a visit, and the Empress Frederick, Princess Louise (Duchess of Argyll), Prince Napoleon, Princess Clementine of Belgium, the Duke and Duchess of Connaught, the Duchess of Albany, and the Duchess of Teck, have all visited the Galleries.

Among hundreds of notables have been William Ewart Gladstone, on more than one occasion; Cecil Rhodes, Viscount Northcliffe, Henry M. Stanley, the Earl of Rosebery (a frequent purchaser of furniture in the Galleries), the Rt. Hon. John Morley, Lord Wolseley, B. W. Leader, R.A., Sir William Harcourt, the Duchess of Westminster, the late Duke of Devonshire, Matthew Arnold, Jenny Lind, the famous singer, George Eliot, the novelist, Charles Kingsley, and a host of others who have visited these unique Galleries.



The present partners, Mr. William Williamson and Mr. Martin Williamson, are the great great-grandsons of the founder of the firm, and have been associated with it for more than half-a-century. It is interesting to note that eleven members of the Williamson family have been Freemen of the ancient borough of Guildford between 1654 and 1887; and several of the firm's staff have also been Freemen. Employees of the firm have descended from father to son, and even grandson in some cases.

It is now fifty-five years since the first command order came to Messrs. W. Williamson & Sons from

Buckingham Palace, and Warrant of Appointment to the late Queen Victoria is dated 1889. The firm executed considerable work at Windsor Castle and have been honoured with other royal commands. The homes of the Dukes of Northumberland, the Earl of Rosebery, the Earl of Onslow, Lord Alverstone, Lord Tennyson, Poet Laureate, and many others have been beautified by furniture purchased from the Galleries.



During such a long period, the personnel of the firm has changed very little, and generation after generation of the same family has continued and expanded the scope of the business. American connoisseurs, like Mr. Marshall Field, have recognized the importance of securing genuine antique furniture, of which the value increases with the passing years.

In a very charming essay by E. V. Lucas, it is easy to discern Messrs. Williamson's Galleries under the thin disguise of "Billson's."

In conclusion it may be remarked that the firm do not deal in reproductions, being only interested in period originals.

★ ★ ★

MESSRS. CHARLES S. SAWYER, LTD.,
12-13, GRAFTON STREET, W. 1

We have received a copy of the Drew catalogue (84 pp.) just published by this well-known house, giving an account of the rare books and manuscripts in their collection.

It is good news to hear (in these days of falling prices) that outstanding books in good condition have suffered little in value as compared with other commodities.

The catalogue is well illustrated, the frontispiece being the title-page of the first edition of Cromwell's Great Bible.

Another treasure, the binding of which is beautifully reproduced, is a fine copy of Major's first edition of "The Compleat Angler," by Izaak Walton. T. L. H.

A P O L L O

EXHIBITION OF SACRED ART AT THE MUSEUM OF ST. MARK, FLORENCE

Too little has been written in the English papers of a most important exhibition of Church vessels, reliquaries, copes, chasubles, crucifixes and early pictures that is now taking place at the Museum of St. Mark in Florence. The exhibition will remain open for over three months. Comm. Nello Tarchiani, of the Uffizi, is president of the commission organising the exhibition, and it is difficult to find words strong enough in praise, not only of the choice of the objects shown, but also



RELIQUARY PRESENTED BY POPE CLEMENT VII
TO THE BASILICA OF SAN LORENZO, FLORENCE.
In the Exhibition of Sacred Art, Museum of San Marco, Florence



RELIQUARY OF SS. COSIMO AND DAMIANO ON
A ROCK CRYSTAL VASE. Once in the possession of
Cosimo I and later presented by Pope Clement VII to the
Church of San Lorenzo

of the manner in which they are displayed. Many come from Florentine Churches, but only those that are, as a rule, most difficult to see. The famous reliquaries given by Pope Clement VII to the Church of San Lorenzo could, until now, be seen only by permission from the Pope, and many precious reliquaries and pictures, brought from small churches in Tuscany, are usually, because of their great value, kept under lock and key. The room of Ghirlandaio's "Last Supper"



A BLACK GROUND BEAKER-SHAPED VASE

Height $27\frac{1}{2}$ inches, diameter at lip $9\frac{3}{4}$ inches

Period K'ang Hsi. 1662-1722

One of the treasures now on view at the Exhibition of Old Chinese Porcelain at the galleries of Messrs. Frank Partridge & Sons, Ltd., 26, King St., St. James's, S.W.1



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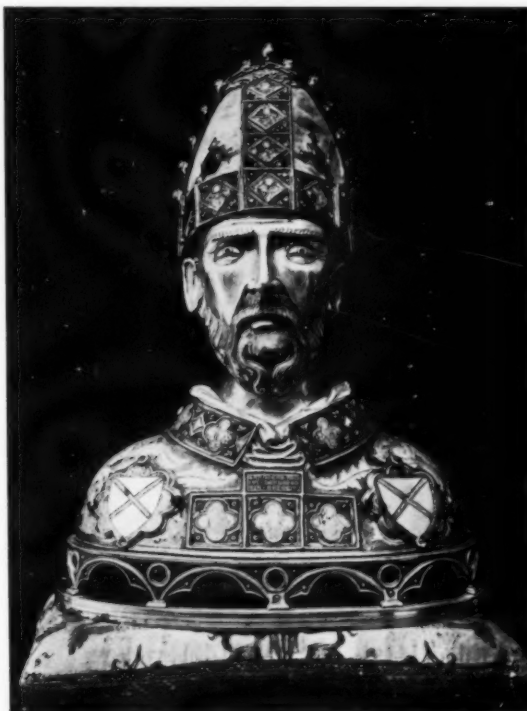
has been turned into a chapel for the collection of reliquaries, and it is here that one finds the marvellous silver bust of St. Zenobio signed by the artist, Andrea Arditì, 1331; the collection of priceless crystal cups and vases mounted by famous goldsmiths; the reliquary of St. Giovanni Gualberto from Vallombrosa; and a beautiful wooden figure of the fourteenth century known as "La Madonna del Buon Ritorno."

The beauty of the brocades is indescribable. Two large halls are filled with them in carefully arranged glass cases. Among them is placed the Corsini cup studded with a hundred large pearls, rubies and emeralds. The pictures alone, chiefly of the thirteenth and fourteenth century, deserve many visits. There is an early Fra Angelico from Pontessieve; a Lorenzetti from Vico L'Abate; a Paolo Uccello from Cosata; and a Madonna with angels from Empoli attributed by Berenson to Pesellino. These are all placed so that they can be clearly seen.

Y. M.



MADONNA AND CHILD By Ambrogio Lorenzetti
From the Church of St. Angelo at Vico L'Abate



SILVER RELIQUARY BUST OF ST. ZENOBIO. Signed
by the artist Andrea Arditì, 1331
In the Exhibition of Sacred Art, Florence

MR. ROWLEY SMART'S WATER-COLOURS AT THE LEGER GALLERY

Mr. Rowley Smart, lately returned from Cornwall, has been holding an exhibition of water-colours at the Leger Gallery during the month of June. About half of them are scenes along the Cornish coast, chiefly of Mousehole and its neighbourhood, where he has been weathering an inclement winter. According to Mr. Smart the Cornish Riviera did not live up to its reputation. While the fortunate east basked in the smiles of a spring of unwonted geniality the incessant rains, squalls and biting cold he had to endure in the west handicapped him not a little. Hence his harvest has been small, and he has supplemented it by a number of his hitherto unexhibited Paris drawings. As may be expected from a man of Mr. Rowley Smart's capacity and personal view of things, the new *milieu* has at least inspired some lively pictorial comments which he has presented in an unusual and amusing way. I feel sure however, that at present he is more in sympathy with and more at home in Paris, and that in his Cornish scenes he is groping after something that he has not yet been given a fair chance to grasp. But the glimpses he has given us show that he is within reach of it.

His pictorial sense is unquestioned. In the Cornish scenes his aim is apparently to seize upon the decorative aspect of the snug little coves and harbours with whatever of episode may enliven them—episode in this connection denoting human interest and association in characteristic

environment. The distractions of harbour folk have amused him, the sailors and fishermen, the village loiterers and picturesque gossips, amongst whom something never fails to happen and trifles are events of thrilling import. The odd aspect of clothes swinging upon a line, fishing nets and sails hanging up to dry, barrels and coils of tarred rope, patched trousers and bellying sails, staggering chimney pots in red with black caps, smoking furiously as they totter down to the very edge of the sea, the quaint little world of the promontories bounded on the landward side by the cottages straggling along the green crest of a hill this Whitmanesque sentence must stop or I shall be breathless. Mr. Smart is fascinated by the strong colours of the newly painted boats and their reflections, the lines of their cordage, which he has accentuated in strong rhythms, drawn in strokes like a whiplash, and he enjoys the humour of it all. In a way these drawings remind me of the toy-land invented for the Russian Ballet by Soudekyne. One of the best of them brings out by an arrested snapshot vision the decorative effect of the "plumage" made by a breaking wave as it crashes over a breakwater, recalling to memory Hokusai's celebrated "Wave."

More solid and therefore more satisfying at least to me, and as I think, more congenial to the artist, are his representations of the older Paris streets and byways. He delights in their crazy perspectives and oddly constructed upper stories, which seem so alluring to live in with a paint-box, a birdcage and a pot of flowers—and yet! Here at all events the artist is thoroughly at home, and his drawings are always characteristically and amusingly presented, and peopled with lively figures.

H. G. F.



HEAD OF A GIRL

Leicester Galleries

By Dora Gordine

THE BURLINGTON FINE ARTS CLUB EXHIBITION

The comparative decline of popular interest in the art of the Japanese colour print which has been manifested during the past few years might well be arrested were more publicity given to the exceptionally fine exhibition organized by the Burlington Fine Arts Club at 17, Savile Row, where some 127 marvellously beautiful examples of Japanese art, of which 111 are colour prints, with a few drawings of the Tosa and other schools, books, pottery and lacquer may be seen until about the end of July, illustrating in no mean manner the triumphs of thirty-four of the most able artists, and their coadjutors, the block-cutters and printers, during a period of about 150 years, during which multicolour printing was brought to its greatest perfection, some ten years before William Wynne Ryland achieved the same object by different methods in England in 1775.

Utamaro and Hokusai between them dominate the show, the former with twenty examples, the latter with fifteen; Harunobu, the creator of the multicolour print, with twelve; Hiroshige, who produced thousands, with nine; and Kiyonaga, the greatest master, with only five. But there is enough to be able to fully realize the boldness of the Primitive conceptions: the delicacy of Harunobu, the sweetness and grace of Toyonobu and Shunchō, the restrained dignity of Kiyonaga, as well as the excessive glorification of women of the courtesan class by Utamaro, and the landscape attractions of the rivals Hokusai and Hiroshige, and to be little bothered by repulsive actor prints. Of the few displayed none show that concentrated force and passion usually associated with the theatrical prints; the characters might all be Methodist parsons, so quiet and restrained are they: one, No. 74, peacefully leading along a little boy by the hand, a child actor of the Ichikawa school.

Where so much is excellent it may seem a little invidious to find fault, yet a perusal of the catalogue forces one to the conclusion that there is much to be desired in the elucidation of the subjects by those depending upon the catalogue for their information, as, for instance, No. 9, "A Bikuni of the time of Fushimi." One may know a *bikuni* is a nun, but what is the "time of Fushimi"? Is it the emperor of the thirteenth century, or the family of the fifteenth century, or the *Fushimi-bugyo* of the seventeenth century to which this refers? No. 14 is "A Taiyu on Parade," which should surely be a *tayū*, a mistake recurring in six other places. The dictionary explains *taiyu* as "magnanimous, liberal, dignified," and the woman might be all these; but what is really meant is *tayū*, the highest rank of courtesan in a Yoshiwara house. On No. 44 Kasugano is not "writing a poem," but showing her poem on the moon to a *Shinzo* standing by her, this being one of a set *Seiro Setten Gekka*, "Snow, Moon and Flowers," the three sources of inspiration for poets. In No. 18, the youth does not bend to fasten the girl's sandal, but his own.

Throughout the catalogue there is a deplorable lack of information as to the titles of the sets from which the prints have been derived which would have added interest in the object of the presentation, as in Nos. 38 and 40, both from the same set, *Fujin Sō gaku Jū-tei*, "Ten Forms of the Science of Women's Looks," i.e.,

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physiognomy, produced at the time when Utamaro was boastful of his powers of putting meaning into his drawing, and scornful of other artists "swarming like ants and discrediting the art." In No. 38 the sub-title *Uwaki no sô* is given, which means rather "Wanton" than "Inconstant" as per catalogue, but no mention of the set, or of the print being signed *Sômi* (Physiognomist) *Utamaro*. On the original edition the character of the woman is textually described; missing in this copy. No. 40 has neither sub-title nor text, but is also signed *Sômi Utamaro*. Doubtlessly there was some difficulty about determining the issue in this case, since four different publishers' devices are to be found on various issues of this set, while there is another set with the same title, but bearing the signature *Kwansô Utamaro*. The point of interest, however, lies in the fact that Utamaro, realizing the few characteristics displayed in the facial expressions portrayed by other artists, deliberately set himself to amend the conventional form and give actual expression to the human countenance; generally it was a dismal failure. His finest print in the exhibition is one of his early works, the diptych No. 43, *Torai Sanwa*, the poet of *Kyôka* songs, seated on the roof of a pleasure boat beside a landing stage, where three women stand admiring the idol of the day; whether they are "about to enjoy an evening on the river," or have been doing so is an open question. This is in his best style, before he had begun to follow the tendency of lengthening the figures of women into those slender, willowy forms of his later years, with faces three times longer than they were broad, carried to such excess that Fenollosa calls it "the depth of degradation." Kiyonaga's print No. 65 has the poverty-stricken description, "Four ladies chatting," and this for the centre sheet of one of his most important triptychs, "Yoshitsune serenading Joruri-hime," or as some think, *Katsura-hime*, the daughter of *Kiichi Hôgen*; the same episode happened to both. The scene shown is where the lady is instructing her maid to go and see who is the maker of the sweet music. No word of this historical event in the catalogue, nor on Kiyonaga's No. 70 is there any indication of the print being one of Kiyonaga's finest series, *Fuzoku Azuma no Nishiki*, "Brocades of the Customs of the Eastern Capital." No. 69, a triptych by Shunman, "A Night Scene," is a remarkable scene as being one of the earliest efforts to present something like the reality of darkness, but there is no word to suggest looking into the print to find that where light falls from the lanterns or inside the house, there alone natural colours are visible, all the rest being in black and grey, and as the print is considerably faded the pink of the cherry blossoms above one of the lanterns has vanished. For simplicity and beauty in few colours few pieces can vie with No. 16 by Shigemasa, or No. 27 by Harunobu. For richness Shunshô's No. 64, a group of seven women in four colours with over-printing, in which the diversity and rhythmic combination give a marvellous and harmonious effect.

Of the *Kakemono*, the most beautiful, No. 14, by an artist about whom little is known, appeals to the writer with sorrowful regret, for it was once his cherished treasure; the drawing on silk, No. 143, "attributed to Ishikawa Toyomasa," but why it is difficult to imagine, for Toyomasa was a mean artist, and the sweetness and delicacy of this work is more like that of his master,

Toyonobu. It is a pity that there should be no copies of the original issue of the *Yedo Kinko Hakkei* series, only the late edition issued to the public, as on No. 119 by Hiroshige.

W. H. E.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The Twelfth Annual Banquet of the British Antique Dealers' Association was held at the Edward VII Rooms, Hotel Victoria, London, on Thursday, May 25th, the President, Mr. Sydney B. Burney, C.B.E., being in the chair, and the chief guest Sir William Burrell.

After the toasts to His Majesty the King and the Royal Family, the President-Elect, Mr. Frank Surgey, proposed the health of Sir William Burrell. Mr. Surgey remarked that Sir William had travelled specially from Scotland in order to attend the banquet, which was typical of the energy he has always displayed in public services, and in the formation of his magnificent collection. Mr. Surgey referred to the great services rendered by Sir William Burrell to the National Gallery of Scotland, the Tate Gallery, and other art institutions.

Sir William Burrell in responding, in the course of a very interesting speech, related several incidents in his early experiences as a collector, one in particular being when he purchased at the age of fifteen a portrait by Raeburn at a sale for the sum of 18s., but being somewhat alarmed at his rash decision prevailed upon the auctioneer to put up the picture again, which then realised 15s., whereupon he gladly paid the 3s. and left the sale rooms.

Mr. Francis Mallett, on behalf of the Guarantors of the Art Treasures Exhibition held at Christie's last October, then presented to the Association a beautiful silver gilt cup, a replica of an original cup bearing the London Hall Mark 1588 shown at the Exhibition.

Mr. Cecil F. Turner then presented to the President, on behalf of the Council, an Illuminated Address as a token of their appreciation of his services to the Association during his year of office.

The Chairman then awarded to Mr. Malcolm Stoner the Frank Partridge Challenge Cup for Golf.

A most interesting speech followed by Sir Eric Maclagan, C.B.E., F.S.A., Director of the Victoria and Albert Museum, whose task it was to propose the toast of the Association. He said he felt that the relationship between the museums and the antique dealers is very close indeed, and that rather than being rivals they were really collaborators in the one cause, and he advocated a more general habit of visiting each other, which would result in mutual benefit.

The President in reply remarked that the position of the British Antique Dealers' Association was extremely satisfactory, in spite of the difficult times through which it had just passed. Mr. Sydney Burney then made an appeal on behalf of the Benevolent Fund, urging members to support this important activity, and then spoke of the outstanding feature of the year, which was the Exhibition held at the rooms of Messrs. Christie by their kind hospitality. The attendance was larger than was expected, and a considerable amount of business resulted, the profits from which were divided between the National Art Collection Fund and the Artists' Benevolent Fund and the Benevolent Fund of the British Antique Dealers' Association.

A P O L L O

The attendance as usual was a large one, and among the members and their guests the following are some of those present: Mr. M. Adams Acton, Mr. Colin Agnew, Mr. and Mrs. T. Livingstone Baily, Miss Grace Bateman, Mr. and Mrs. G. Bellesi, Mr. Edward H. Benjamin, Mr. and Mrs. Philip Blairman, Mr. and Mrs. Walter Blairman, Mr. Edgar E. Bluett, Mr. G. G. Blumenthal, Mr. L. S. Bobbé, Mr. Oliver Brackett, Miss Burney, Mr. and Mrs. Sydney B. Burney, Sir William Burrell, Mr. A. C. R. Carter, Mr. Kenneth Clark, Mr. Arthur Davis, Mr. and Mrs. Harold Davis, Mr. and Mrs. Reginald Davis, Mme. Delomosne, Mr. C. G. des Graz, Mr. Wilfred Drake, Capt. and Mrs. Shirley Falcke, Mr. and Mrs. Danton Guerault, Mr. Lance Hannen, C.B.E., B.A., Mr. T. Leman Hare, Mr. Harold Harmsworth, Mr. and Mrs. Lionel Harris (Jun.), Mr. Moss Harris, Mr. and Mrs. Sidney S. Harris, Mr. and Mrs. Tomas Harris, Mr. Charles Hobday, Mr. Geoffrey D. Hobson, Mr. C. W. Holmes, Mr. Geoffrey Horsman, Lieut.-Comdr. G. E. P. and Mrs. How, Mr. and Mrs. H. W. Keeble, Mr. Gerald W. Kerin, Mr. F. E. L. Kern, Mr. R. A. Kern, Mr. and Mrs. Leonard Knight, Mr. and Mrs. H. M. Lee (Jun.), Mr. R. A. Lee, Mr. and Mrs. Alex G. Lewis, Mr. and Mrs. J. Lipscombe, The Hon. Mrs. G. R. Mackay, Sir Eric Maclagan, C.B.E., F.S.A., Mr. Francis Mallett, Mr. Alec Martin, Mr. and Mrs. Cecil Millar, Mr. Muirhead Moffat, Mr. and Mrs. Bertie Neale, Mr. Martin S. Norton, Mr. Richard M. Norton, Mr. and Mrs. Frederick J. Parsons, Mr. Claude A. Partridge, Mr. and Mrs. Frank Partridge, Mr. and Mrs. J. Bernard Perret, Mr. Edmund A. Phillips, Mr. W. Drummond Popley, Mr. Oscar Raphael, F.S.A., Mr. L. C. Robinson, Mr. G. Russell-Hay, Mr. Frank Rutter, Mr. C. E. S. Sawyer, Mrs. C. J. Sawyer, Mr. Peter Sparks, Mr. and Mrs. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Mr. and Mrs. Frank Surgey, Mr. R. R. Tatlock, Mr. and Mrs. J. Rochelle Thomas, Mr. and Mrs. Cecil F. Turner, Mr. Bernard Wait, Mr. Parish Watson, Capt. Victor A. Watson, Capt. D. N. Whitaker, M.C., Mr. Walter H. Willson, Sir Robert Witt, C.B.E., F.S.A., Mr. and Mrs. J. J. Wolff, Mr. and Mrs. S. W. Wolsey, Mr. Leonard Woolley, Mr. G. L. Worlock.

At the Annual General Meeting, on May 24th, held by kind permission at Messrs. Robinson, Fisher & Harding's rooms, the following officers were elected for the ensuing year: President, Mr. Frank Surgey; Vice-Presidents, Mr. Cecil F. Turner, Mr. Arthur Churchill, Mr. W. Drummond Popley; Hon. Treasurer, Capt. Victor A. Watson; Hon. Secretary, Mr. T. Livingstone Baily; New Members of the Council: Mr. Leonard Knight, Mr. Alfred Ebsworth Hill, Mr. R. P. Way, Mr. Cecil Henry Bullivant, Mr. C. Parker Cussen, Capt. D. N. Whitaker, M.C.

T. L. H.

MESSRS. AGNEWS' exhibition of drawings by Duncan Grant reveals in this artist the growing fascination of the Baroque, in other words, of the ample curve and voluted or at least rotund rhythms. But whilst the historical Baroque delighted in a rather blatant sonority of red and gold, Mr. Grant composes in commuted colours, delicately broken pinks and greens, here and there reinforced by a bold black caligraphic line. His studies of the nude (19, 23, 25, 32) have a Rubens-like

fullness, but in addition a sculptural firmness of modelling and rhythm of masses, which is precisely the new contribution to art and therefore absent from Rubens's more frankly naturalistic art. Mr. Grant is fond of composing his designs for circular spaces. The show is generally pleasing although it makes the impression of one of preliminary rather than finished works.

* * *

To the Editor of "Apollo."

HIGH PRICES FOR OLD PEWTER

It has recently been stated in the Press, in more than one quarter, that pewter seems to be losing its hold on public esteem, and proof is adduced from prices realized at the dispersal of the collection of the late Mr. G. C. Waud at Sotheby's Rooms on June 1st, and it is argued that because 630 items realized but £775, of which five lots alone accounted for £225, therefore esteem has waned!

But surely this is putting the cart in front of the horse and betrays an utter lack of appreciation of the facts, which—though truly set down—are wrongly interpreted.

The collection in question contained much—yes, very much—which was distinctly fourth rate, and the very fact that the compiler of the catalogue found it necessary to assemble no fewer than 230 items into sixteen lots was prophetic in anticipating that little *could be expected* from them.

On the other hand, very many of those items which were singled out as worthy of being placed in single, or small lots, did remarkably well, and showed a very distinct stiffening over prices realized during the past few years.

Few of those of us who were present at the sale will have cause to regret it, for it afforded abundant evidence—if such were needed—that *pewter still stands very high indeed* in public esteem. In common with other branches of art, it has not escaped the effect of world conditions, but if one may assume that high prices for antiques are a reflex of returning confidence, then, indeed, hope should run very high, for many records were not only broken at this astonishing sale, but snapped to pieces and flung to the four winds of heaven. One saw an improving tendency amongst many of the early and more ordinary lots, but none of us was prepared for what actually happened later. The highest price realized was the £80 for Lot 84—a late eighteenth-century, 13 in., tavern flagon of gallon capacity, with an interesting inscription. This was followed by £66 for a 10½ in. unmarked early seventeenth-century flagon (Lot 97). Lot 118, a 24½ in. broad-rimmed Stuart dish, with the Arms of May upon the rim, made £57; Lot 114, a dish of similar type, but 18½ in. diameter, reached £29; and Lots 115 and 116, a pair of 20½ in. ditto, though identical in every way, sold for £19 and £31 respectively; £18 was paid for a 20½ in. triple-reeded late seventeenth-century dish by Thomas Cave, and £14 for a 20½ in. ditto by an unknown maker. All these, with the possible exception of Lot 115, easily established new records for the auction room, and £8 each for two 16½ in. triple-reeded dishes by William Banckes (Lot 69) must also be somewhere near the mark for this type and size.

Other good prices were £36 5s. for Lots 29–31—eighteen wavy-edge plates by Thomas Chamberlain, circa 1750—and £8 15s. for Lot 46—two quite ordinary 23½ in. dishes, and 15s. 6d. each for twelve eighteenth-century Irish plates, is a great improvement on recent prices. One noted, too, a distinct and growing appreciation of Continental items, as witnessed by £9 5s. for Lot 39, a fine candle-box and pair of candlesticks, and the same price for Lot 70—three Zurich wine cans—£8 5s. for a fine pair of square-based candlesticks (Lot 37). These prices betoken a growing interest in such pieces, as do also £4 5s. for three Carpentras flagons, Lot 83; £6 15s. for Lot 81; £8 15s. for Lot 92; and £7 5s. for Lot 93; the three latter being various types of the well-known Swiss *Walliserkântli*.

Only three other pieces have touched the price of £80 at auction within the past ten or fifteen years, so far as memory serves me, when £80, £100 and £100 were paid, at the same rooms, for the three magnificent Stuart rose-water dishes in the Fieldhouse collection, on May 2nd, 1929.

HOWARD HERSCHEL COTTERELL.

THE PARIS SALON

ÉTANG
D'ARASO
(CORSICA)



By
Lucien Péri

EVERYTHING connected with the Société Nationale des Beaux-Arts and the Société des Artistes Français (including these names), is on a large scale. The Grand Palais itself is an imposing building, forming probably the largest exhibition of pictures in the world. The ground floor is immense and entirely devoted to sculpture—perhaps the most interesting part of the whole display. Then above, endless galleries of pictures, several of which are devoted solely to works of enormous size. Altogether, there are close upon 6,000 exhibits of the “National” Society and Society of French Artists! But, after a weary pilgrimage round the huge rooms, one is inclined to ask: Is all this paint and plaster truly representative of French Art? I hope not, and I think not. It must be admitted that these pictures are, for the most part, “pretty” enough—picturesque enough; but how these artists seem to have searched far and wide for something or somebody to paint, which or who shall be “paintable,” and, as one expects from professional painters, there is no lack of very creditable technique, good draughtsmanship and composition.

But, in spite of these admirable qualities, it must be said there is a weary monotony of skilfully handled nothingness. The answer may be that artists who have something new to say, or something old to say in a new manner, do not send their works to this exhibition. I do not know.

It is all too clear, however, that one has to search among about 6,000 exhibits to find half-a-dozen works wherein one can detect any signs of creative impulse.

Especially disappointing are the portraits with their tiresome anonymous titles, such as “Portrait of Mlle. X,” “Portrait of Madame Le S”; not that it matters in the least who the ladies may be, for they are not, and never were, alive at all!

There is hardly a portrait which comes within measurable distance of an Orpen or a John. It is true there are

three fine portraits by Zuloaga, one an interesting picture of Señor Pablo de Uranga which appeared in the June issue of *Apollo*, the others being a portrait of Don Ramon del Valle Inclan—here illustrated—and a portrait of Señor Manuel de Falla; there is also a beautiful view of Toledo by the same artist.

Another work which stands out as notable for its creative qualities is “Diane,” by Jean-Gabriel Domergue, a beautiful living creature, original in treatment and of a fine colour scheme. Perhaps one of the loveliest pictures in the Salon is that illustrated on our next page, “Chevaux,” by Henri Deluermoz, one of a group of six animal subjects, all interesting for their sense of design and colour arrangement.

An excellent idea—one which might be adopted more generally—is that, in the Paris Salon, they devote a wall, or part of it, to a group of paintings by the same artist, which is fair to him and more interesting to the visitor.

The French people are justly proud of their artistic traditions, but what is this great collection doing to carry on what they have inherited? One is vaguely conscious of having seen so many of these paintings before (yes, before the War!), so much so that I really believe if one could struggle through the exhibits of 1913 and 1933 to-day, one would be hardly aware of any change.

There is not only the question already put above, Is this representative of French Art? but, more important still, Is all this representative of the world and the life of to-day? The answer is, I think, that many of the private galleries in Paris are showing much that is contemporary, and, it must be added, we have the same state of affairs in London, for there are, at this moment, in two or three galleries “one man” shows of pictures which emphasize the lack of actuality in the Royal Academy Exhibition.

T. LEMAN HARE.

A P O L L O



FRAÜLEIN ERNA C. By Cornelius T. M. Van Dongen
Paris Salon



DON RAMON DEL VALLE INCLAN
By Ignacio Zuloaga. *Paris Salon*



CHEVAUX

Paris Salon

By Henri Deluermoz

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES



THE MONYMUSK
RELIQUARY.

Celtic, late VIII c.

4½ in. wide, 2 in. deep,
3½ in. high.

The Property of Sir Arthur
Lindsay Grant, Bart., of the
House of Monymusk,
Aberdeenshire.

(Sold at Messrs. Christie's,
June 22nd.)

PICTURES

THE picture sales held in London during the latter half of May were of comparatively small importance apart from the Dillon dispersal at Sotheby's, a notice of which appears elsewhere.

On the 17th Sotheby's held a sale of drawings and pictures from various sources which was chiefly notable for the excellent prices realized for a number of English water-colours, the property of the late Mr. F. W. Smith, of Lancashire, three works by Copley Fielding totalling £745. These were "Morning Mists," signed and dated 1848, 24½ in. by 38 in., £325; "Arundel," signed and dated 1838, 18½ in. by 30 in., £300; and "South Down, Sussex," painted in the same year, 11½ in. by 16 in., £120. In the same property a water-colour, "Bolton Abbey," 30 in. by 40 in., by Peter De Wint, made £380; and a characteristic oil painting by B. W. Leader, "A Surrey Pine Wood," signed and dated 1897, 12 in. by 17½ in., realized £155. Another water-colour by Peter De Wint, "High Tor," 16 in. by 25 in., the property of Mr. F. J. Smith, of Kirkby Lonsdale, Carnforth, sold for £120.

A sale of modern pictures and drawings at Christie's on May 19th produced a total of £2,403, the highest prices in the sale being realized for two works by Richard Sickert, "The New Bedford," 83 in. by 28½ in., making £315; and "Soldiers of King Albert the Ready," 79 in. by 57½ in., going for £231. Other items worthy of record include "Pangbourne Lock on the Thames," by Birket Foster, 35½ in. by 58 in., £78 15s.; "The Call to the Colours," by Herman Tenkate, 27 in. by 39 in., £79 16s.; "A Winding Road in Cornwall," by Matthew Smith, 21 in. by 25½ in., £46 4s.; "A Landscape with Windmill," by G. Michel, 18½ in. by 24 in., £36 15s.; "The Presentation," by S. Frangiamore, 21½ in. by 33 in., £57 15s.; and "Footsteps in the Snow," 39 in. by 29½ in., by J. Farquharson, £73 10s.

The sale held at the same rooms on May 26th included in addition to Early English drawings and old masters a number of mezzotints, the property of the late Mrs. Henry Oppenheim

and Lady Crossley, and to the sale of these more than half the day's total of £5,193 was due.

Two works by that rapidly appreciating artist, Arthur Devis, one of whose conversation pieces realized over £2,000 last season, proved a disappointment, a portrait of the Rev. Thomas D'Oyly and his daughter, 29 in. by 24 in., failing to realize more than £120 15s., and a large picture showing Mr. Stracy Till with his wife, son and daughter seated in a garden, 42 in. by 62 in., going for £210.

A number of drawings by John Downman were included in the Oppenheim section of the sale, the chief being a charming portrait of Mrs. Benjamin West and her daughter, signed and dated 1786, 14 in. by 10 in., which was bid up to £141 15s. Others by the same artist were Robert Steene Tighe and his daughter Catherine, signed and dated 1790, 15½ in. by 11½ in., £84; Miss Penelope Welby, signed and dated 1788, 7½ in. by 6½ in., £78 15s.; Miss Elizabeth Grafton-Eaton, signed and dated 1787, 7½ in. by 6 in., £52 10s.; and John Marmaduke Grafton-Dare, signed and dated 1786, 7½ in. by 6 in., £52 10s.

Mention, too, must be made of a pastel portrait of Elizabeth Adlerson, by F. Cotes, 23½ in. by 19½ in., £33 12s.; "Flowers in a Sculptured Vase," by Baptiste, 39 in. by 43 in., £54 12s.; a pair of paintings attributed to François Boucher, "Diana and Calisto" and "Lovers by a Stream," each 78 in. by 48½ in., £99 15s.; and a pair of flower subjects by I. A. Angermeyer, signed and dated 1707, on copper, 11½ in. by 7½ in., £73 10s.

At the sale of the contents of Stanwell Place, Staines, held by Messrs. J. D. Wood & Co., a painting by Highmore, a portrait group of the three Misses Kendrick, 56 in. by 92 in., realized £157 10s.

The chief prices made for pictures at the sale of the contents of Dogmersfield Park, held by the same firm on May 17th and following day, were £157 10s. given for a family group, 40 in. by 42 in., of the Early English school in an elaborately carved Chippendale frame, and £105 for a portrait of George Villiers, Duke of Buckingham, by C. Janssens, 100 in. by 50 in. "The

APOLLO

Piazza, Rome," 60 in. by 72 in., Canaletto school, made £73 10s.; a woody landscape, by Brueghel, £51 9s.; and "Dead Game," with still life and a boy, 50 in. by 38 in., by J. Weenix, £52 10s.

THE DILLON COLLECTION

The sale of the collection of pictures by old masters and English historical portraits from Ditchley, Oxfordshire, the property of the late Lord Dillon, attracted a large gathering at Sotheby's rooms on May 24th, and the total realized, £9,370, was in excess of the sum anticipated.

As was expected, the highest price was realized for Marcus Gheeraert's delightful portrait of Henry, Prince of Wales, at the age of eleven, which was the subject of a full-page illustration in our last issue. Efforts, it is believed, were made to secure it for the nation, but it was eventually knocked down to a London dealer for £940. There was also a keen contest for the Lely Group of James, Duke of York, afterwards James II, with his wife and two daughters, also illustrated in the same issue. This work finally fell to a bid of £840.

Another work which aroused some spirited bidding was the virile portrait of Philip II of Spain, by Antonio Moro, which made £640, while £380 was realized for a portrait of Sir Henry Lee (1531-1611) by an unknown seventeenth century English artist.

The last lot in the sale, a picture by John Wootton of the third Earl of Litchfield and his uncle the Hon. Robert Lee as members of the Beaufort Hunt, made £530, and will eventually enter the National collection.

Unfortunately, many of the earlier lots in the sale were by unknown painters ranging from the latter part of the sixteenth to the early part of the eighteenth century, but on the whole they sold well, their artistic quality for the most part being of a high order. A late sixteenth century portrait of Anna Vavasour, for instance, 80 in. by 48½ in., went for £221; one of Sir Henry Lee inscribed "Aetatis suae 71, Anno Dom. 1602," made £380; and another of Sir Richard Lee, who died in 1608, fell to a bid of £120.

Works by known painters included "The Hon. Charles Dillon Lee," by Francis Cotes, £105; "Jacob's Dream," by Aert van Gelder, £240; "Capt. Thomas Lee," by Marcus Gheeraerts, £280; three Hunting Scenes, by Walter Grimboldson, £300; a portrait of Henry VIII, Holbein school, £300; "The Hon. James Dillon," by Hoppner, £250; "Sir Christopher Hatton," by C. Ketel, £145; "The First Earl of Litchfield," by Kneller, £145; "Portrait of a Girl" (? Lady Barbara Fitzroy), by Lely, £170; "Elizabeth Lee, Lady Tanfield," by Paul van Somer, £200; "Anne Wortley, Lady Morton," by the same, £310; "Queen Mary of Modena," by Wissing, £135; and "James II," by the same, £260.

The furniture and tapestries from Ditchling, sold on the following day, also had a favourable reception, though several of the lots were withdrawn at the last moment. Nevertheless the total, just under £6,000, apparently gave satisfaction to all concerned.

The clou of the sale, as was anticipated, was a very fine Louis XV tapestry walnut suite of six armchairs and two settees, which, after some protracted bidding, realized £1,700. Several of the pieces designed by William Kent were amongst those withdrawn, but of those remaining mention must be made of a gilt side table, 4 ft. 3 in. wide, £160, a pair of painted and gilt side tables, 5 ft. 10 in. wide, circa 1730, £85, and a gilt mirror, 7 ft. high, £120.

Amongst the Chippendale pieces were a mahogany sideboard table, 9 ft. 2 in., £120, and its companion table, £150; eight chairs with vase-shaped splats terminating with "parchemin" scrolls, £200; four lounge chairs, evidently made by the same craftsman as the preceding, £220; and an extremely fine cheval fire screen, with a contemporary needlework panel worked with the Rape of Proserpine, in gros and petit point, 2 ft. 8 in. wide, 4 ft. 2 in. high, circa 1740, £275.

The Georgian furniture included a set of George I gilt chairs, circa 1725, £220, while an interesting purchase made for the Victoria and Albert Museum was an early eighteenth century Italian side table designed by Henry Flitcroft (Burlington's Harry) and executed at Florence in 1726 for Lord Litchfield. This table, which went for £180, has a bossi marble top inlaid in the centre with the arms of the second Earl of Litchfield impaling those of his wife Frances Hales enclosed by a design of natural flowers, birds, fruit and butterflies. It is also interesting in the fact that it closely resembles in every way the side table

which was formerly in Devonshire House and was in all probability executed by the same craftsman.

The set of four seventeenth century Brussels tapestries by Dogus de Vos was sold in four lots totalling £935. One depicting the Scene at Vulcan's Forge fell to Lord Ancaster for £370; another depicting Neptune visiting the Argonauts made £250; and the other two, Apollo and the Muses and the Crowning of the Infant Bacchus, £160 and £155 respectively.

Two other lots remain to be recorded. An eighteenth century needlework carpet, in remarkable condition owing to the fact that it had been stored away for the last fifty years and prior to that time had only been used on rare occasions, went for £610, and £290 was given for a set of five early eighteenth century Mortlake tapestries woven with Bacchanalian scenes.



THOMAS, TENTH LORD SAYE AND SELE.
By Francis Cotes. (Messrs. Christie's, June 23rd.)

ENGRAVINGS

Eighteenth century mezzotints have been rare in the saleroom for some time past and as a consequence the appearance of some of the best-known examples by Valentine Green, J. R. Smith and others at Christie's on May 26th aroused some excellent bidding, though some of the examples offered were by no means in pristine state.

Six mezzotints, the property of Lady Crossley, of Combermere Abbey, Whitchurch, Salop, totalled between them the very satisfactory sum of £1,062, the highest price, £262 10s., being given for a first state of "The Gower Family," by J. R. Smith after George Romney. Another Romney subject, "Lady Hamilton as Nature," by H. Meyer, a proof before letters, realised £210. The best of the Reynolds prints was a fine first state of the "Ladies Waldegrave," by Valentine Green, which sold for £241 10s., while first states of "Isabella, Duchess of Rutland," and "Georgina, Duchess of Devonshire," by and after the same, made £65 2s. and £73 10s. respectively.

There still remains to be mentioned a brilliant proof before all letters, an undescribed state of "Lady Anne Lambton and her Children," by J. Young after John Hoppner, which realized £210.

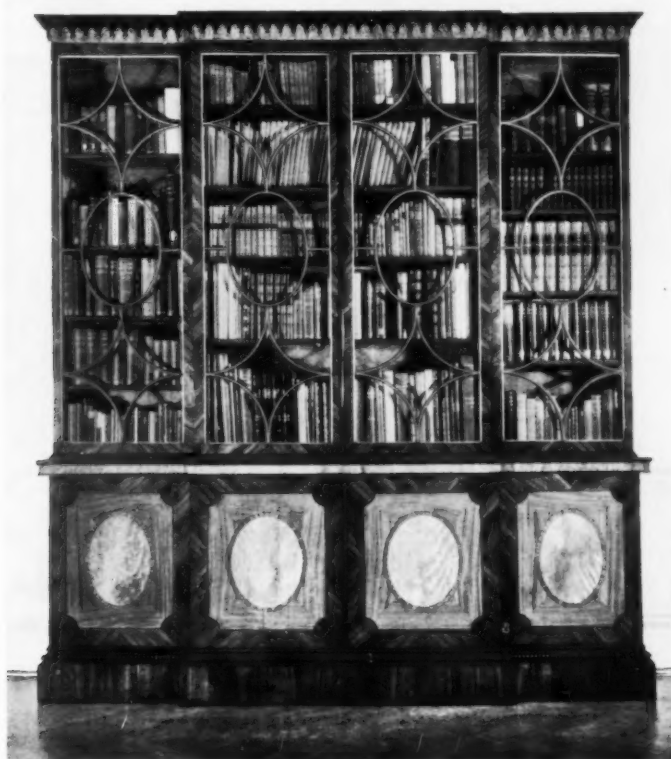
The late Mrs. Henry Oppenheim's mezzotints and colour-prints were not on the whole of first importance as regards quality of impression and general condition, but, nevertheless, the 46 lots realized just over £2,000.

ART IN THE SALEROOM

Of the mezzotints the chief lot was a first state of that rare print, "The Daughters of Sir Thomas Frankland," by William Ward after J. Hoppner, which was bid up to £283 10s. A similar state of the "Ladies Waldegrave," by Valentine Green after Reynolds, failed to register a higher bid than £199 10s., while £94 10s. was given for a first state of the well-known "Fruit Barrow" (The Walton Family), by J. R. Smith after H. Walton. There were, too, a fine impression of the only state of "Mrs. Pelham," by W. Dickinson after Reynolds, £78 15s.; "Children Bathing," by James Ward after Hoppner, second state, £84;

This sale should have given heart to those owners desirous of selling their collections but who are reluctant to do so owing to present financial conditions. Prices throughout were in many instances far in excess of those paid originally, while the total realized is estimated to be several thousand pounds in excess of the cost of the whole collection.

It was announced, too, from the rostrum that the whole collection was to be sold entirely without reserve, which fact had a remarkably beneficial effect on the bidding throughout the sale.



SHERATON
BOOKCASE.

7 ft. by 7 ft. 10 in.

Circa 1790.

The
Behrens Collection.

(To be sold at Messrs.
Christie's, July 4th.)

and "Signorina Bacelli," second state, by John Jones after Gainsborough, £65 2s.

Among the colourprints must be recorded four subjects after Downman, by Bartolozzi, Collyer and Tomkins, the "Duchess of Devonshire," "Lady Duncannon," "Miss Farren," and "Mrs. Siddons," which together realized £120 15s.; "The Show," by J. Young after Hoppner, £126; "The Snake in the Grass," by William Ward after Reynolds, £50 8s.; "The Delightful Story," after George Morland, by the same, £39 18s.; "He Sleeps," by and after P. W. Tomkins, £52 10s.; "The Age of Innocence," by J. Grozer after Reynolds, £68 5s.; and "L'Amour" and "La Folie," by J. Janinet after Fragonard, £78 15s.

At Sotheby's on May 29th a copy of Orme's collection of "British Field Sports," illustrated in twenty coloured engravings from designs by S. Howitt, the plates having wide margins, sold for the high price of £560, and a pair of colourprints, "Inside of a Country Alehouse" and "Outside of a Country Alehouse," by J. Ward after Morland, went for £300.

THE OPPENHEIM COLLECTION

The outstanding sale of furniture, china and bric-à-brac held during the month of May was undoubtedly that of the collection of the late Mrs. Henry Oppenheim, at Christie's, several items from which were illustrated in our May number.

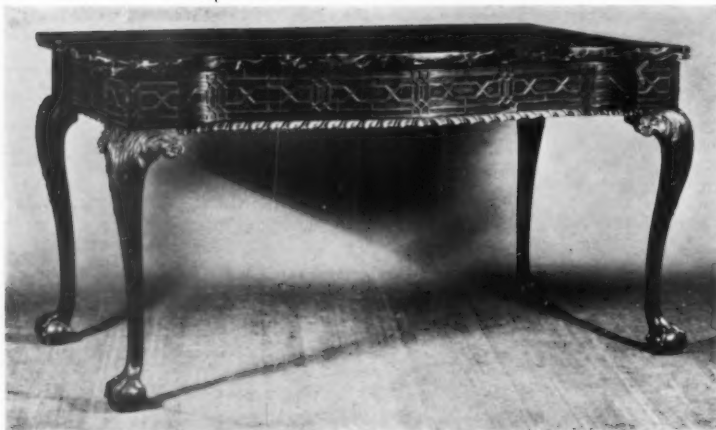
For the three-days' sale the very satisfactory total of £13,083 was realized, making with the £2,074 given for the late collector's drawings and mezzotints a grand total of £15,157.

The first day's section consisted entirely of English needlework of the Queen Anne and Georgian periods and fine English furniture, the 119 lots producing £7,312.

The needlework panels, of which there were thirty, sold well, one, a panel 23 in. by 17½ in., woven with Vertumna and Pomona, with camels and attendants in an extensive landscape with buildings, making £96 12s., and another, 32½ in. by 23 in., woven with Narcissus and Echo by a fountain, going for £84. Several others made sums ranging from £40 to £56.

Much of the furniture was from well-known collections which had previously appeared in the saleroom, and time and again the price realized far exceeded that made on the piece's previous appearance. The chief lot in the sale proved to be, as anticipated, a Queen Anne walnut settee, 4 ft. 6 in. wide, with twin back, scroll supports and plain vase-shaped centres, carved at the top with scallop shells. The scroll arms and cabriole legs were carved with shells and foliage. This settee, which was covered with needlework woven with flowers in colours, realized £451 10s.

Of a number of George I chairs sold the highest price paid was £262 10s. for a set of four mahogany chairs with scroll arms and cabriole legs terminating in pointed club feet, the shaped backs and arms covered with needlework. A shield-shape back walnut writing chair from Cassiobury Park made £141 15s.; another somewhat similar from the collection of the Duke of Montrose, sold for £183 15s., and £120 15s. was given for an armchair in walnut with scroll supports to the back and a pierced rail pattern splat carved in the centre with wheel ornament.



CHIPPENDALE SIDE-TABLE. 5 ft. 3 in. wide. Circa 1750.
(Messrs. Christie's, June 22nd.)

This last piece at one time formed part of the Sir Anthony de Rothschild and Hon. Mrs. Yorke collections.

Amongst the Chippendale pieces must be recorded two armchairs each with scroll arms and cabriole legs and carved in the French taste, which made £262 10s. and £294 respectively; and a commode of serpentine shape, 35 in. wide, fitted with writing slide and four drawers, the top border carved with formal acanthus leaves, the angles with flowering branches entwining central rods and the bracket feet with rosettes, for which £315 was given.

Several other Chippendale commodes sold well, one 3 ft. 10 in. wide, of serpentine shape, £252; another, £194 5s., and one carved with rosette and riband ornament, 33 in. wide, £220 10s.

Other pieces worthy of record are a Hepplewhite mahogany settee, 6 ft. 3 in. wide, designed in the French taste and covered in needlework, £102 18s.; a William and Mary walnut card table, 31 in. wide on baluster legs with scroll stretchers, £131 15s.; a Queen Anne walnut cabinet, 5 ft. 6 in. high, 1 ft. 8 in. wide, with arched and moulded cornice and glazed door, £178 10s.; a pair of Sheraton corner cabinets, 38 in. wide, of semi-circular shape, each fitted with three drawers and cupboard, veneered with panels of harewood in satinwood and mahogany diagonally striped borders, £120 15s.; an Adam marquetry commode, 4 ft. 4 in. wide, designed in the French taste, inlaid with various coloured woods on harewood ground, £126; and a William III portable barometer, by Daniel Quare, 3 ft. 5 in. high, £79 16s.

French furniture and objects of art occupied the second day, a total of £3,407 being realized.

Prices for the furniture on the whole were moderate, but a Louis XVI commode, 28 in. wide, stamped R. Laervix, veneered with kingwood panels and mounted with ormolu, made £262 10s.; another of the preceding reign, 31 in. wide, inlaid with various coloured woods, £152 5s.; a Louis XV marquetry bonheur-de-jour, 26 in. wide, for Alfred de Rothschild's collection, £131 15s.; a set of four Louis XV mahogany chairs covered with needlework, £162 15s.; and a pair of Louis XVI commodes, 30 in. wide, veneered with panels of oyster pattern, £105.

Mention, too, should be made of a white marble statuette of a nymph, "Flora," 18½ in. high, by Clodion, which made £283 10s. as against 420 gs. at the Barnett Lewis sale in 1930; a pair of Louis XV mounted figures of monsters, 6½ in. high, formed of Chinese porcelain figures and ormolu mounts, £183 15s.; a Sheraton bracket clock

by Weightman, London, in balloon-shape case, 21½ in. high, £50 8s.; and a Queen Anne bracket clock by Beauvais, London, in pedestal-shaped case, 14½ in. high, £54 12s.

The third day was devoted to Mrs. Oppenheim's collection of English, Continental and Oriental porcelain, a total of £2,264 being attained. The chief prices were realized in the last category.

A pair of late Ming famille verte jars and covers, 14 in. high, enamelled with kyilins, dragons and horses, in pale green, aubergine yellow and rouge de fer on a brilliant green ground, at one time in the collection of Lord Revelstoke, made the highest price during the day, going for £294, while a pair of K'ang Hsi famille verte bottles, with globular bodies, tall narrow necks and everted lips, went for £120.

Mention must also be made of a pair of Meissen figures of woodpeckers, 13 in. high, decorated in brilliant colours, £183 15s.; a K'ang Hsi powder-blue vase, 17½ in. high, £55 2s.; a pair of K'ang Hsi famille verte vases, 11 in. high, of rouleau form, £78 15s.; and a pair of K'ang Hsi jardinières, 3½ in. high, of square form, enamelled on the biscuit

in yellow on an aubergine ground, £75 12s.

At Sotheby's rooms on May 18th and 19th a rare famille noire bowl, with yellow glazed interior, decorated on the exterior with panels in famille verte on a brilliant black ground, 7½ in., K'ang Hsi, was bid up to the high figure of £192. In the same sale a pair of Georgian mahogany revolving bookcases, 6 ft. high, made £120; a George I walnut suite of five pieces, the settee of two chair back form, £380; and a Queen Anne walnut bureau bookcase, 7 ft. 2 in. high, 3 ft. 5 in. wide, with moulded double dome cornice, £140.

The following are some of the more important prices realized at the sale held at Dogmersfield Park, Winchester, Hants, by Messrs. J. D. Wood & Co. on May 8th-12th and May 17th and 18th:

A Queen Anne wall mirror, finely carved and gilt, 6 ft. by 3 ft. 3 in., £130 4s.; an Imperial Chinese porcelain table service, 288 pieces, decorated in colours and gilt, of the late Kien Ling period, £472 10s.; Adam mahogany break-front bookcase with fluted cornice, 11 ft. long, 8 ft. 2 in. high, £241 10s.; Queen Anne wall mirror, carved gilt, 49 in. by 29 in., £88 4s.; a Chinese black and gold lacquer cabinet fitted with ten drawers, 3 ft. wide, 4 ft. 7 in. high, £96 12s.; a set of six Queen Anne black and gold lacquer chairs, £100 16s.; a Chippendale two chair back settee, curved back and pierced splats, 4 ft. 4 in. wide, £76 13s.; a Chippendale elbow chair, in Chinese style, £36 15s.; and a pair of pre-Chippendale torchères, £56 14s.



HEPPLEWHITE SIDEBOARD. 5 ft. 10 in. Circa 1785. Behrens Collection.
(Messrs. Christie's, July 6th.)

ART IN THE SALEROOM

OLD SILVER

At the three sales held during the latter part of May, Old English silver well maintained its value, several items realizing 100s. an ounce and more.

Christie's sale on May 17th, consisting of English and foreign plate and objects of art, the property of the late Cora Countess of Strafford, was robbed of much of its interest owing to the withdrawal of over thirty of the more important lots, but the afternoon's total nevertheless amounted to £2,164.

A rather better result was attained at their sale on May 31st, consisting of English silver from various sources, the total amounting to £2,634.

Prices at per ounce worthy of record include a George I circular strainer by William Fleming, 1714, 2 oz. 19 dwt., 120s., £17 14s.; a Commonwealth porringer, 1659, 12 oz. 12 dwt., 130s., £81 18s.; a Charles II cupping bowl, 1667, 5 oz. 13 dwt., 125s., £35 6s. 3d.; a Charles II two-handled cup, 1661, 7 oz. 10 dwt., 100s., £37 10s.; and a George I plain cylindrical dredger, 1717, 1½ oz., 320s., £24.

There were also sold at 78s. an ounce a set of three William III tazze, 1697, 45 oz. 3 dwt., £175 6s.; a pair of George I plain casters, 1718, 4 oz. 16 dwt., 90s., £21 12s.; and a Charles I communion cup and cover, 1640, 14 oz. 3 dwt., 90s., £63 13s. 6d.

Sotheby's held an important sale on the 25th, when one item, a Charles II small bowl, 1683, made £50 8s., at the high price of 720s. an ounce.

Of the items sold all at, a notable lot consisted of a set of three tea caddies by Paul Lamerie, 1739, which made £115, while an early George II hot water jug, 1729, went for £88, and the same figure was given for a Queen Anne cone-shaped chocolate pot by Nathaniel Locke, 1711.

Other items were a Charles II beaker, 1663, 3 oz. 6 dwt., 150s., £24 15s.; a George I plain box, 1715, 11 oz. 13 dwt., 110s., £64 1s. 6d.; a Queen Anne tumbler cup, 1710, 4 oz., 500s., £100; a George II cream jug of pitcher shape, 1733, 3 oz. 1 dwt., 100s., £15 5s.; and a pair of fine square salvers by Paul Lamerie, 1731, 8½ in. square, 40 oz. 8 dwt., 205s., £414 2s.

FORTHCOMING SALES

The sales scheduled to take place during the last week in June and the first week in July indicate very clearly that there is a growing feeling of optimism in that section of the art world devoted to the sale of antiques generally. Certain owners are still timorous, but if the definite revival in prices which was so marked since Easter continues some important sales should be witnessed before the London salerooms close at the end of July.

On Wednesday, June 21st, the collection of Old English and foreign silver plate, the property of Lord Hillingdon, is to come under the hammer at Christie's, a collection which is especially notable for a remarkable pair of George I andirons, 26 in. high, by Lewis Mettayer. These are engraved with the arms Coote quartering Dormer, and were probably made for either Charles Coote, fourth Earl of Mountrath, or his brother Henry, the fifth Earl, who succeeded him. There is, too, a pair of Charles II andirons, 18½ in. high, and many pieces by that master craftsman Paul Lamerie. These include a large circular salver, 22 in. diameter, 1742; a pair of square waiters engraved with the arms of Sir Robert Walpole; and a pair of cruets and stands for oil and vinegar. Other makers who are represented include John White, John Tuite, Augustus Courtauld, Charles Kandler, John le Sage, William Taylor, and Peter Archambo.

On the following day at the same rooms important furniture, tapestry, china and decorative objects from various sources, together with the Monymusk Reliquary, details of which are given elsewhere, will be sold.

Of special note are a set of eight Beauvais tapestry panels of the Louis XV period, woven with designs emblematical of the Four Seasons in the manner of Jean Berain; a superb Chippendale side table with serpentine front with the frieze carved with lattice work, circa 1750; a set of eight unusual Chippendale chairs, the backs with bowed tops and ogee sides decorated with lattice work in the Chinese taste; and a pair of Louis XV candelabra formed of Meissen figures of swans and ormolu.

The 23rd should witness perhaps the most important picture sale held as yet this season, including notable works the property of Lady Elinor Denison, Lord Saye and Sele, the late Sir Cosmo E. Duff Gordon, Colonel Sir Robert Williams, and others.

From Sir Robert Williams's collection come a delightful "Woody Landscape," by Hobbema, and three landscapes by Jacob van Ruysdael, all four works being recorded by Dr.



"MEMNON." By T. Sutherland, after J. F. Herring.
Rosebery Sale. Sotheby's, June 26th.)



HEPPLEWHITE CHAIRS. Circa 1790. Behrens Collection.
(Christie's, July 6th.)



HEPPLEWHITE TRIANGULAR TOP SIDE TABLE.
Circa 1780. Behrens Collection. (Christie's, July 6th.)

Hofstede de Groot. Lord Saye and Sele's pictures include a portrait of the tenth Earl by Francis Cotes, and one of his wife by Gainsborough; while among the pictures sold by direction of the Lady Elinor Denison and her co-trustees, which have been removed from Ossington Hall, Newark-on-Trent, are a portrait of Charles II of Spain when a boy, by Juan Carreño di Miranda, a fine Salomon van Ruysdael, and other works by Gainsborough, Sir F. Grant, Guardi, Heda, Titian, and Zurbaran. Other masters' examples of whose work is included in the catalogue are Sir Joshua Reynolds, F. Wheatley, G. Romney, Zoffany, Kneller, Tilly Kettle, Paye and Ravesteyn.



A WOODY LANDSCAPE By Hobbema.
20½ in. by 26½ in. (Christie's, June 23rd.)

Christie's are holding another important sale of old silver on June 28th, notable items being a set of three George I casters by Paul Lamerie, 1725; one of the finest James I wine cups that has ever come into the market; a spice box of the same period; and a Queen Anne gold racing cup by Lewis Mettayer, 1714.

On July 4th Christie's will sell the well-known collection of English furniture formed by the late Mr. Frederick Behrens.



LANDSCAPE By Jacob Ruysdael
20½ in. by 26½ in. (Christie's, June 23rd.)

Mr. Behrens's chief interest lay in the productions of the late eighteenth century, and consequently such makers as Hepplewhite and Sheraton, who were influenced by the classic revival of the brothers Adam, are strongly represented.

By the former is a sideboard of particular beauty, circa 1785, finely veneered with figured woods, a pair of rare triangular

side tables, an important series of chairs, several fine pole and cheval firescreens, and a number of tripod and other tables.

Another outstanding lot is a superb pair of Adam torchères from the collection of Lord Poullett. There are, too, a number of characteristic Chippendale and Sheraton pieces, among the latter being a particularly fine bookcase surmounted by a moulded mahogany cornice arcaded on a satinwood veneer.

On June 29th Christie's are selling the important collection of arms and armour, the property of Lord Brougham and Vaux, removed from Brougham Hall, Penrith.

THE QUENNEL COLLECTION OF CHINESE ARMORIAL PORCELAIN

It is just over ten years since an important collection of Chinese armorial porcelain last appeared in a London sale room and the dispersal by Sotheby's, on June 22nd, of the well-known collection of Mr. W. Quennell, of Hampstead, gave collectors and connoisseurs a chance of acquiring some of the choicest and most interesting specimens still remaining in private hands in this country. The result of the sale will be recorded in our next number.

The catalogue contained dishes, plates and chargers made for families with names famous in British history, among which are: Brydges, Duke of Chandos; Bennett, Earl of Tankerville; Pulteney, Earl of Bath; and Pitt, Baron of Londonderry, to name a few. Other fine specimens were those made for Sir John Frederick, Sir Thomas Trevor of Bromham, Mathew of Thornborough, Frederick Maresco, and Vassie, the earliest armorial service that is known, dated 1702.

Continental collectors were interested in two fine chargers with the arms of Luxemburg and Nassau, another with the arms of Nassau, third Earl of Rochford, and a very fine Dutch marriage dish with canting arms commemorating the union of Cornelis Schippers and Judith Bartholomeusen.

The City of London in the eighteenth century was represented by several interesting pieces, including those bearing the arms of Sir George Mertins, Lord Mayor in 1725, Humphrey Parsons, another well-known Lord Mayor whose crest appears on an English Lowestoft porcelain of later date. A charming small dish bears the arms of Talbot Earl of Shrewsbury impaling Clopton. Sir Hugh Clopton was a direct descendant of Sir Hugh Clopton, Lord Mayor of London in 1492, who built in 1483 Clopton Bridge, Trinity Chapel and New Place at Stratford. The latter was subsequently purchased by William Shakespeare in 1597.

The Frederick Maresco charger is a reminder of the South Sea Bubble, and that Sir John Frederick was director of the company. Another dish bears the arms of Christopher Lethieullier, a director of the Bank of England.

The Church and Parliament are in one case united in marriage and the arms appear on a dish made for Exton Sayer, M.P. for Tottenham, who married the daughter of the Rt. Rev. William Talbot, Bishop of Durham; the decorative plates in the collection contain the armorial bearings of the Hon. and Rev. George Verney, Canon of Windsor, fourth Baron Willoughby de Broke.

As might be expected, the Honourable East India Company was well represented, and by none more splendidly or fittingly than the commodore of their fleet, Thomas Best, who must have carried many thousands of pieces in the ships he commanded. Perhaps he profited by the experience gained in this work, for the two rosewater dishes made for his marriage to Miss King are among the finest in the collection.

THE BARRYMORE COLLECTION

The sale of the collection of pictures by old masters from Marbury Hall, Northwich, Cheshire, were sold by order of the trustees of the late Lord Barrymore at Sotheby's, on June 21st, and an account of the sale will appear in our next number.

Marbury Hall has a long history, reaching back to the thirteenth century, when it was the manor house of the Marburys or Mereburys. It was purchased in 1708 by Richard Savage, Earl Rivers, and passed by inheritance to his daughter Eleanor, who married the fourth Earl of Barrymore (1667-1748).

The pictures were mainly collected by the Earl's youngest son, the Hon. James Barry, and the principal strength of the collection numerically lies in the Italian pictures. It includes however, examples of other schools as well, notably six sketches in oils by Rubens illustrating the "Life of Achilles."

Wagen describes the collection in the supplement to his "Treasures of Art in Great Britain," and states that besides

ART IN THE SALEROOM



CHINESE ARMORIAL PORCELAIN (*Quennell Collection*). (*Messrs. Sotheby's, June 22nd.*)

those he records "there are many placed in dark passages or one over the other, among which probably are some of merit. It was not possible, however, for me to see them."

The sketches by Rubens, six of a set of eight, were originally in the collection of Rubens's father-in-law, Daniel Fourment, who died in 1643. They were painted as models for tapestry for either Charles I or Philip II of Spain, and a series of five of these compositions in tapestry is in the Musée d'Archéologie of Brussels. The entire series of tapestries is said by Michel to have belonged in the second half of the eighteenth century to the English Royal Collection.

These sketches are no doubt six of the eight which appeared in the F. Greville sale in 1794, when they realized the modest sum of 37 gs.

There is a fine work by Jan Lievens, "Job in his Misery," signed with initials and dated 1631, which appeared in the sale of the collection of Johan van der Marck, Burgomaster of Leyden,

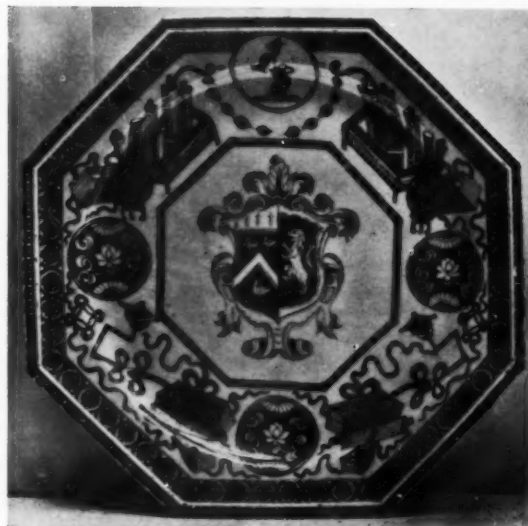
at Amsterdam on May 28th, 1773; while the Italian pictures include important works by Boltraffio, Don Bartolommeo della Gatta, Giorgione, Mantegna, and Giovanni Battista Tiepolo.

THE MONYMUSK RELIQUARY

Not for many years has such a fine example of Early Celtic art as the Monymusk Reliquary appeared in the market, and it is hoped that in our next number we shall be able to record that it was acquired for the Scottish National Museum when it came up at Christie's rooms on June 22nd.

The Monymusk Reliquary (Brecbannoch of Columba) is the property of Sir Arthur Lindsay Grant of the House of Monymusk, Aberdeenshire.

Since the latter part of the eighth century this remarkable relic of St. Columba, who introduced Christianity into the North of Scotland, has remained in Scotland, and it is unthinkable that it should not return there after its sale on June 22nd.



CHINESE ARMORIAL PORCELAIN (*Quennell Collection*). (*Messrs. Sotheby's, June 22nd.*)

A P O L L O

This casket, 4½ in. wide and 3½ in. high, is of rectangular form with a hinged and gabled cover and is formed from a block of wood hollowed in the interior. The exterior is overlaid at the front of both box and cover with silver plaques, and at the sides and back with bronze, secured at the angles by ribs.

The top edge of the cover is decorated at each end with small expansions engraved with a formal interlaced design and set with blue glass. In the centre of the band is a panel of similar work. The silver plaques are incised with animal patterns on a dotted ground and are overlaid with small rectangular and circular medallions of gold interlacing with central settings of enamel, banded with bronze, decorated at intervals with red enamel. At one end of the casket is a hinged piece of rectangular form, with an open scroll in the centre, decorated round the side with S-scroll work on a red enamel ground, the semi-circular escutcheon decorated in red enamel enclosing a further semi-circle with yellow rays.

Monymusk, a house of the Culdees, was one of the foundations of the great preachers of the truth to whom Scotland owes its Christianity.

St. Columba's followers went in companies of thirteen—one being "the head," with the other twelve under him, for they had a great desire to imitate the features of the Apostolic system.

They founded numerous settlements, among which was the one in the Parish of Fornie in Slains, Forglan, in which church the Breccbannoch of Columba was preserved, and dedicated to St. Adamnan, St. Columba's kinsman and biographer.

On page 3 of "The Church and Priory of Monymusk," we read that "there remains a most interesting traditional link with Columba in 'a very beautiful and very remarkable reliquary' that has been preserved time out of mind in Monymusk House, and that is evidently a small casket for containing some relics of a saint. Dr. Anderson, in 'Scotland in Early Christian Times,' makes an elaborate statement regarding it, and says that as far as he knows it is the only one of its kind and period now existing in Scotland—and that, if it is not the Breccbannoch of St. Columba, it is one of the strangest coincidences that a reliquary answering so closely to it should have been preserved at Monymusk. Another writer says that the name seems to have been formed from *brecac beanmaighthe*, 'maculosum benedictum'—the blessed speckled or spotted thing. One Breac, that of St. Moedec, is preserved in the Museum of the Royal Irish Academy—a small shrine in the form of a box covered with gilt plates. The difficulty lies in the fact that while authentic charters remain with reference to the Breccbannoch of St. Columba, it is mentioned in them simply by name. They naturally assume that since it was in the possession of those who gave over its 'custody' there was no need of any description of it being given."

The lands of Forglan from the time of St. Adamnan have always been associated with the Breccbannoch of Monymusk, and it was laid down that whosoever was the owner of these lands became the protector of the Breccbannoch, and was under an obligation to carry it, with its relics of St. Columba, before the Scottish armies whenever they went to battle.

King William the Lion, who founded the great Abbey of Arbroath in memory of Thomas à Beckett, obtained possession of the sacred relic, and the lands of Forglan, and between 1204 and 1211 he bestowed the great obligation attached to the reliquary, together with the lands of Forglan, on the Abbey of Arbroath.

Bernard Abbot of Arbroath doubtless carried it round Bruce's army at Bannockburn and seven months after the battle made over its custody to "Malcolm of Monymusk."

For three generations it remained in the care of the Monymusk family, until, a female becoming the heiress, its custody and the lands passed to her husband, a member of the Fraser family.

In 1512 we find the relic and the lands in the possession of Duncan Forbes, who died in 1584, and in the possession of whose family Monymusk remained until 1713. In that year it was acquired by Sir Francis Grant, first baronet, in whose family it has remained until the present day.

FOREIGN SALES

Just as with the London market, there was a distinct upward tendency as regards prices at the sales held in New York at the American Art Association, Anderson Galleries during May.

On May 3rd, 4th and 5th a collection of furniture and art objects was sold, the three days' total amounting to \$41,238 (£8,246 par).

No prices of importance were made on the opening day, but on the second day a pair of Italian seventeenth century repoussé silver cathedral lamps went for \$550 (£110); a Louis XV

needlepoint and carved walnut settee realized \$420 (£84); and a pair of fauteuils en suite made \$320 (£64). Another interesting lot was a Queen Anne parcel gilt walnut mirror with candle sconces, which sold for \$345 (£68 10s.). The chief prices at the third session were realized for textiles, a Brussels seventeenth century verdure tapestry making \$750 (£150) and a Flemish late sixteenth century Renaissance tapestry, "The Story of Israel," realizing \$600 (£120).

The well-known library of Lieut.-Col. Ralph H. Isham, notable for its first editions of Boswell, Johnson, Goldsmith, Piozzi and co-related books, was the subject of a one-day sale on May 4th, a total of \$10,275 (£2,055) being realized for the 213 lots.

The highest price, \$2,250 (£450), was realized for a first edition of Boswell's "Life of Johnson," 1791-3, a presentation copy from the author to John Wilkes, with manuscript notes by the latter. An autograph manuscript note book (ten pages) of literary and religious memoranda, written by Johnson during the closing weeks of his life, dated October 31st, 1784, made \$900 (£180); a copy of the rare separate printing of Johnson's "Proposals" for printing Shakespeare's works, June 1st, 1756, realized \$875 (£175); and \$370 (£74) was given for a first edition of Johnson's "A New Prologue," spoken by Mr. Garrick, Thursday, April 5th, 1750.

A few good prices were realized at a two-days' sale of eighteenth and nineteenth century pictures from various sources, held on May 10th and 11th, the 176 lots producing \$22,500 (£4,500). The outstanding picture was a work by George Innes, "The Old Veteran," painted in 1881, and originally in his son's collection, which made \$1,000 (£200). Mention, too, should be made of "Le Bucentaure," by Felix Ziem, \$800 (£160); and "La Rentrée à la Cabane," by Jules Dupré, \$570 (£114).

There is still a demand for modern etchings in the American market, a collection of 183 items from various sources totalling \$20,957 (£4,190) on the 12th. With one exception, a signed proof of "Fishermen at St. Ives," by Anders Zorn, which made \$850 (£170), all the chief prices were given for works by Whistler. These included "Nocturne Palaces," seventh state of nine, signed with pencil butterfly, \$1,325 (£265); another copy, similar, \$1,300 (£260); "The Traghetto No. 2," one of the "twelve" etchings, \$810 (£162); and "The Balcony," fifth state of eleven, \$775 (£155).

A total of \$27,920, about £5,600, was realized for a collection of sixty-four pictures from various sources on May 18th, but prices throughout the sale were moderate. Only two items passed the \$2,000 mark, "The Madonna in Glory," a work attributed to Van Dyck, going for \$2,800 (£560), and "Mrs. Hogg of Edinburgh," a portrait of the Raeburn school, selling for \$2,100 (£420). Other prices meriting record are: "Sheep Pasturing," by H. J. Zugel, \$1,200 (£240); "Mrs. Sarah Siddons," by Lawrence, \$1,900 (£380); "An Arabian Standard Bearer," by Adolphe Schreyer, \$1,600 (£320); the "Lee Phillips" portrait of George Washington, by Gilbert Stuart, \$1,750 (£350); portrait of a "Young Lady of the Granville Duff Family," attributed to Romney, \$1,000 (£200); the "Duchesse de Maine," by Nattier, \$1,000 (£200); and "Mrs. Frances Erle-Drax," by Hoppner, \$1,200 (£240).

A collection of Chinese porcelain and other examples of Oriental art from the collection of an English collector, Mr. Gerald Brockelbank, of Henley-on-Thames, sold on the 19th, contained nothing of first-rank importance, as is indicated by the total, \$7,230 (£1,446), for the 273 lots. The following items, however, should be recorded: Three famille verte double-faced tiles, K'ang Hsi, \$120 (£24); a three-colour statuette of Kwan Yin, K'ang Hsi, \$150 (£30); a pair of decorated red and black Kien Lung cabinets, 47 in. by 27½ in., \$200 (£40); and a Ko'ssu silk tapestry picture, late Ming or K'ang Hsi, \$140 (£28).

A total of \$46,166 (£9,232) was realized at a two-days' sale of French and English furniture and decorative objects, held on May 24th and 25th. The chief prices were made on the second day, the only item worthy of record on the opening day being a pair of Louis XV carved walnut bergeres, which sold for \$360 (£72).

Notable items on the second day included a Lille eighteenth century Teniers tapestry, "Les Vendanges," \$1,600 (£320); a Kashari silk-woven animal carpet, \$1,100 (£220); a Kashari silk-woven hunting carpet, \$1,200 (£240); a Louis XV *bonheur de jour*, attributed to Pierre Roussel, \$500 (£100); a Louis XVI satinwood and lacquer secretaire, decorated by G. Martin, \$500 (£100); and a seventeenth century Mortlake tapestry, \$650 (£130).

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

★ ★ ★

A. 6 (1) ARMS ON SHEFFIELD TEAPOT.—Argent, two bars gules, on a canton of the second a cross of the first, for Broughton; impaling, argent a scythe, the blade in chief, the sned, or handle, in bend sinister, sable, in fesse point a fleur-de-lis of the second, for Sneyd. Crest: A sea dog's head gules, eared and finned argent.

These are the Arms of Alexander Day Broughton, R.N., who married Susannah, third daughter of John Sneyd of Bishton and Belmont, co. Stafford, High Sheriff for Staffs 1770; she died in 1814. From the description of the teapot it should date 1780-90.

(2) CREST ON SHERATON KNIFE BOX.—A demi eagle crowned, with wings expanded.

This crest is used by such a large number of families that without the tinctures it is practically impossible to attribute it to any one in particular.

A. 7. MESSRS. BLACK & DAVIDSON. (1) SILVER TOBACCO BOX. Date *circa* 1690.—Arms: Azure, a lion rampant argent crowned or, within a bordure of the second charged with eight torteaux. (Henley.) Crest: A lion's head erased argent, ducally crowned or.



ANTHONY HENLEY

Probably made *circa* 1690 for Anthony Henley, the famous Wit and Politician, who was M.P. for Andover 1698-1700, and for Weymouth 1702-11; a member of the Kitcat Club, and Patron

of Musicians and Men of Letters; died 1711. His second son, Robert, was created 19th May, 1764, Earl of Northington.

(2) SILVER TOBACCO BOX. Date *circa* 1640. The Portrait engraved on the lid is that of William Landgrave of Hesse (1190) Prince of the Holy Roman Empire (1292), Count of Ziegenhain and de Nidda (1450), and of Katzenelbogen, and of Dietz (1479); born May 29th, 1629; married Hedwig Sophie of Brandenburg, and died July 16th, 1668.

A. 8. SUNDIAL ON STONE BASE.—Arms: surmounted by a Ducal Coronet. Quarterly: 1 & 4, Azure, three pelicans vulning themselves proper. 2 & 3, Gules, two belts palewise in fesse, the buckles erect in chief or, for Pelham; impaling, an eagle with two heads displayed between three fleurs-de-lis argent, for Godolphin. Crest: A peacock in its pride proper. Supporters: Dexter, a bay horse. Sinister: an eagle with wings closed proper.

The sundial must have been made 1717-18 for Thomas Pelham Holles, first Duke of Newcastle, so created August 11th, 1715; K.G., April 1st, 1718; First Lord of the Treasury (Prime Minister), 1754-62; married April 2nd, 1717, Henrietta, elder daughter and co-heir of Francis, second Earl of Godolphin, by Henrietta his wife, daughter and sole heiress of the great Duke of Marlborough. The Duke of Newcastle died November 17th, 1768. Sir Robert Walpole says of him, "his name is Perfidy," while Lord Chatham designates him "A very great liar, always eager and in a hurry to transact business, but being without any method loses half an hour every morning and runs after it the rest of the day without being able to overtake it." The sundial must have been made after his marriage in 1717, as his wife's Arms are on it, and before April, 1718, as the Arms are not encircled by the Garter.

A. 9. MR. G. H. COBHAM, NEW YORK CITY, U.S.A.—PORTRAIT.

It is regretted that it is not possible to identify the original of this portrait, which is undoubtedly Dutch, and the date of which must be about 1640. The chain round the neck and the Armorial badge on the cloak, which is quite indistinguishable, suggest that the subject was either a Chamberlain or a Burgomaster. The head which can be faintly distinguished at the top of the Arms is merely decoration, and has no connection with the Arms themselves.

A. 10. MR. RALPH HYMAN. SILVER TOBACCO BOX. Date *circa* 1720.—Crest: On a garb a bird with wings elevated. As the name William Prosser is engraved in contemporary script beneath this box the Crest is probably intended for that of the owner. The Prossers were a Welsh family hailing from the border of Radnorshire and Herefordshire and the owner has probably taken the Wheatsheaf from one of the three contained in the Prosser Coat of Arms.

A. 11. MR. ARTHUR CHURCHILL. GLASS GOBLET.—Arms: Per fess or and ermine, a cross gules between in chief a lion rampant sable, and a dexter hand gules. Crest: A lion sejant proper, the tail issuant from between the hind legs.

These are the arms of the Viscounts Bourke of Mayo, subsequently styled Viscounts Mayo, the last representative of which family was Aylmer Bourke Lambert, son of Edmund Lambert, of Boyton, Co. Wilts, by Bridget, daughter and heir of John, eighth Viscount Mayo. Aylmer Bourke Lambert, sometimes styled Sir Aylmer Bourke, was born November 17th, 1743.

THE APOLLO GUIDE TO FORTHCOMING EXHIBITIONS

LONDON

THE ROYAL ACADEMY OF ARTS, Burlington House.
Summer Exhibition.

Open Daily 9 a.m. to 7 p.m.

Admission: 9 a.m. to 5 p.m., 1/6; 5 p.m. to 7 p.m., 1/-.

ALEXANDER REID & LEFEVRE, LTD., 1A, King Street, St. James's, S.W.1.
Exhibition of 19th Century French Paintings from INGRES to CÉZANNE.
During July.

ALBERT AMOR, LTD., 31 & 32, St. James's Street, S.W.1.
Exhibition of old English Porcelains.
During July.

ARTHUR ACKERMANN & SON, LTD., 157, New Bond Street, W.1.
Exhibition of Pictures of Game Birds by PETER SCOTT.
Open to July 15th.

M. KNOEDLER & CO., INC., Old Bond Street, W.1.
Loan Exhibition of Portraits by PHILIP A. DE LASZLÓ, M.V.O. In aid of The Artists' General Benevolent Institution.
Open to July 22nd.

FRANK PARTRIDGE & SONS, LTD., 26, King Street, St. James's Square, S.W.1.
Exhibition of Old Chinese Porcelain (206 B.C. to eighteenth century A.D.). Admission free. A finely illustrated catalogue will be on sale, 2/6, the proceeds to be devoted to the National Art Collection Fund.
Open during July.

BRITISH EXHIBITION OF INDUSTRIAL ART AT DORLAND HALL, Regent Street, S.W.1.
Daily 11 to 7. To July 12th.
Patron: H.R.H. PRINCE GEORGE, K.G.

WALTER BULL & SANDERS, LTD., 23, Cork Street, Bond Street, W.1.
Exhibition of Works by EDMUND BLAMPIED.
During July.

BEAUX ARTS GALLERY, 1, Bruton Place, New Bond Street, W.1.
Exhibition of Modern French Paintings.
Open to July 8th.
Also Recent Paintings by RICHARD SICKERT, A.R.A.
Open to July 22nd.

R. E. A. WILSON, 24, Ryder Street, St. James's S.W.1.
Exhibition of English Drawings.
Open during July.

THE HALL OF THE WORSHIPFUL COMPANY OF VINTNERS, Vintners Hall, E.C.4.
Loan Exhibition of Silver, Glass, Horn, Leather and other Drinking Vessels never before shown.

Opened by H.R.H. PRINCESS ALICE, COUNTESS OF ATHLONE.

On view last week June and first week July.

ARTHUR TOOTH & SONS, LTD., 155, New Bond Street, W.1.
Exhibition of Paintings and Drawings by HENRI-MATISSE.

Open to July 8th.

Also Back-Screen Paintings by IAN CAMPBELL GRAY.

Open July 12th to July 29th.

THE COTSWOLD GALLERY, 59, Frith Street, W.1.

Exhibition of Water-Colours by J. M. W. TURNER, R.A., and other English Artists.

Open during July.

THE FINE ART SOCIETY, LTD., 148, New Bond Street, W.1.

Exhibition of Drawings of Trees by the Revd. CANON LONSDALE RAGG, D.D.

Open to July 8th.

Also Early English Water-Colour Drawings and Paintings of Ireland by J. HUMBERT CRAIG.

Open during July.

CHARLES NOTT, 38, Bury Street, St. James's, S.W.1.

Exhibition of Chinese Art.

Open to July 15th.

SPINK & SON, LTD., 5, 6, 7, King Street, St. James's, S.W.1.

Exhibition of Orders of Chivalry.

Open to July 21st.

WALKER'S GALLERIES, LTD., 118, New Bond Street, W.1.

Exhibition of Water-Colour Sketches by Lady ALICE SCOTT.

Open to July 18th.

Also Early English Water-Colours, 29th Annual Exhibition.

Open during July.

ZWEMMER GALLERY, 26, Litchfield Street, Charing Cross Road, W.C.2.

Exhibition of Sculpture.

Open to July 15th.

H. BLAIRMAN & SONS, 26b, 26c, King Street, St. James's, S.W.1.

An Exhibition of XVIIIth Century Mirror Paintings and English Glass Pictures.

During July.